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Issue #1598
NOV 2004

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## SKY CAPTAIN and the WORLD of TOMORROW

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MR. SILVER AGE'S **TOP 10**

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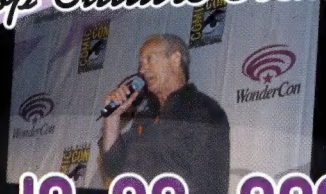


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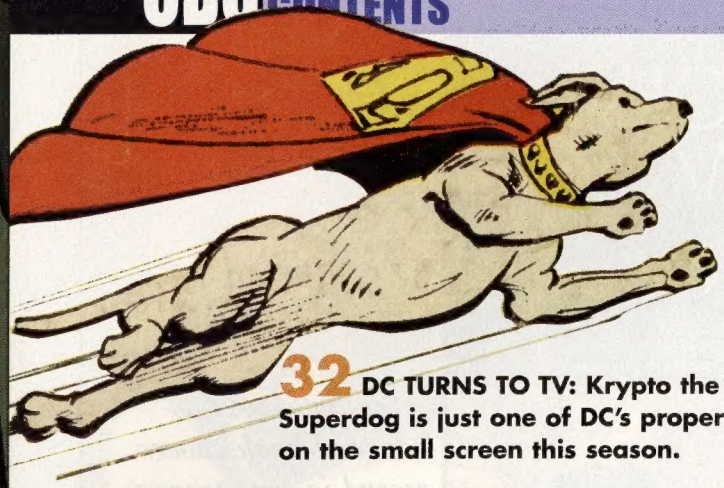


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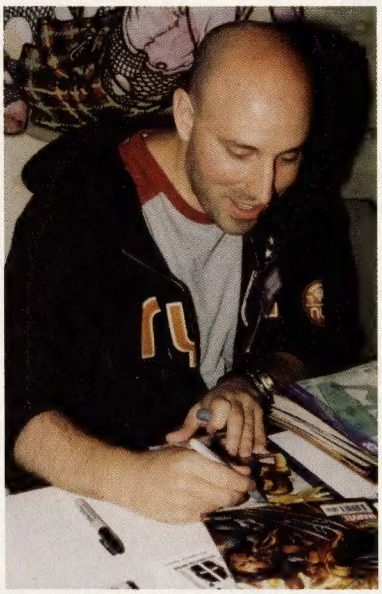


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While the shirts we're wearing came from the *Sky Captain* premiere, the posters were freebies at a May SF convention in Madison, Wis.

My pin and Brent's shirt come from Paramount's *Team America: World Police*, scheduled for an autumn release.

Many more comics-themed movies come out, and we can stop buying clothes.

*CBG* Editor
**Maggie Thompson**

Maggie

# GEEK OUT!

## It's easy, when you're in the comics world!

It's easy to geek out in our little world of entertainment. "Oh, my gosh! I'm standing next to Will Eisner! His *Spirit* comic book was incredible in the 1940s — and he just keeps producing terrific stories!" "Michael Chabon is at the next table, and he did the greatest keynote speech I ever heard!" "Wow! I was on the escalator at the Hyatt, and Joss Whedon was striding down the stairs, as I was going up!"

And you get early peeks at what the rest of the world won't get to see for months — whether it's a prototype of the (great!) *Muppet Show* backstage playset from Palisades, several minutes of footage from *Constantine* (nifty!), snippets of *Batman Begins* (promising!), or dozens of previews of comic books to come.

This year, the premiere at San Diego's con was *Sky Captain and the World of Tomorrow*. Will a period piece (about what happened when the giant flying robots invaded Manhattan in 1939; surely, you remember when that happened) find its audience? Hey, think Indiana Jones and relax! People excited by the dynamic trailers may wonder whether there's a story — and, yes, there is! (Check out the feature starting on Page 12.) How do we know? We got to geek out at summer conventions with the rest of the attendees.

# orcs, goblins, dragons, and Mickey Mouse

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Pulp comics hit the Silver Screen in

# SKY CAPTAIN and the WORLD of TOMORROW

# FLYING HEROES

by JAMES MISHLER

Captain Franky Cook (Angelina Jolie) leads her all-woman Amphibious Squadron.

Unless otherwise indicated, all *Sky Captain* images are provided by and © 2004 Paramount Pictures

Sky Captain (Jude Law) and Polly (Gwyneth Paltrow) react in horror to another of Totenkopf's creations.

The '30s and '40s were heady times, when many looked on the future as a vision of amazing wonders. Technology was man's best friend, and the tools of tomorrow could be considered little less than magical. Cities would be virtual paradises, each itself an Elysium and refuge from the tribulations of nature. And man would be freed to do amazing things with literature, society, and leisure — with even greater improvements ever hovering at the horizon.

Of course, futuristic mad scientists would try to spoil it all with their magnetic ray guns, toothy mutant pets, and ubiquitous mindless robot minions. So, naturally, just as the future would have jet packs, rocket ships, mad scientists, and robots, so, too, would there be heroes. Though the world of tomorrow envisioned yesterday never really arrived, the themes and styles of that era continue to influence today's works — most especially the movie *Sky Captain and the World of Tomorrow*, written and directed by Hollywood newcomer Kerry Conran.

The world of *Sky Captain and the World of Tomorrow* is part historical, part mythical. New York *looks* like the real New York but focuses on and accentuates the Art Deco style that typified the era. While most people there live a normal existence, heroes such as Sky Captain and villains such as Dr. Totenkopf live the lives that the real world only dreamed of in comic books, pulp novels, and movies. Strange robots are real, mysterious energies can kill with a thunder and a flash, robots rock their world, and, well — there are many other aspects of the world that must be kept secret for the time being.

Those longing to see the world of tomorrow now can see a movie that provides that view.

## Joe "Sky Captain" Sullivan

Joe Sullivan, known as "Sky Captain" to friend and foe alike, leads an independent force of mercenary pilots against villainous evildoers during the adventurous 1930s. Half Howard Hughes, half Buck Rogers, and half Humphrey Bogart, Sky Captain most strongly evokes the heroes of old movie serials — from Captain Midnight and Flash Gordon to Batman and Superman. He's strong-jawed and sure, quick of mind, and focused on stopping the bad guys — when he's not thinking about where things went wrong with his romantic relationship with Polly. Sky Captain is played with panache by veteran thespian Jude Law (*Gattaca, eXistenZ, The Talented Mr. Ripley, Enemy at the Gates, Artificial Intelligence: A.I., Cold Mountain, Lemony Snicket's A Series of Unfortunate Events*).

Writer-Director Kerry Conran told ***CBG***, "I don't remember how he came up for the part of Joe Sullivan, but he was the very first person approached. It is hard to imagine him in a film like this, based on the roles he played before. But what I felt was inspired

The Mysterious Woman (Bai Ling) contemplates her next move.

about his casting is that he is a great actor, first and foremost. Bringing someone of his talent to this genre was a bit different — not to disparage anyone who performed in these kinds of films before — it's just not typical of the kind of film Jude would have been drawn to.

"His presence just elevated it and gave it a credibility that other actors couldn't have brought to it. He approached the part with utter conviction and believability. I don't think there were many actors who could have done what he did."

## Polly Perkins

Polly is the classic girl reporter-photographer, a strong-willed dame who fights the bad guys in newsprint as well as on the streets. She's not unlike Lois Lane, straight from the pages of *Superman* — a hard-boiled independent gal who does what she has to in order to get the story. Even when her life is on the line — or, more likely, when *Sky Captain's* life is on the line — viewers can count on Polly to put getting the picture first. When she's not wondering what went wrong with her romantic relationship with Joe, that is. Gwyneth Paltrow (*Hook*, *Se7en*, *Shakespeare in Love*, *The Talented Mr. Ripley*, *Shallow Hal*) portrays Polly with verve, zest, and bravado — and not a little humor.

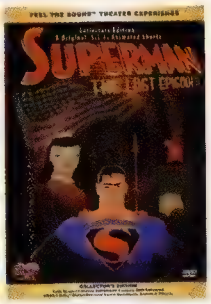
"She, like Jude, was the first and only choice for the part," Conran told *CBG*. "Jude approached her on our behalf, showed her the six-minute tape, and she agreed to do the part with him without reading the script. She joined in based on Jude's enthusiasm — a total leap of faith — and I still don't know how she arrived at it. She's another actor you would not associate with this genre; that's what made her such an interesting choice. She's so gifted. She took a character that could have easily been a caricatured, thinly described cartoon character and added weight and presence."

The trio of heroes are taken aback by a mysterious discovery.

# Sky Captain Influences

## Max Fleisher films

Paramount released the first of Max Fleischer's animated Superman films, "Superman," in September 1941. It was an instant success and nominated for an Academy Award, and Leonard Maltin termed the series "without question the most cinematically sophisticated the studio ever produced." Perhaps the best DVD set collecting the classic cartoon series is WinStar Home Entertainment's two discs collecting the entire set, released in 1998 and 1999.




## The World of Tomorrow

"Building the world of tomorrow" was the slogan of the 1939 World's Fair, held in Flushing Meadows, east of New York City. Several websites contain material on the fair, including *www.geocities.com/ny1939wf/*, and souvenirs dating from the 1939 event are collectibles today. The story of *Sky Captain* begins in New York City in 1939, although the fair itself is not part of the narrative, and the fair's view of the future is part of the atmosphere of *Sky Captain*.

## Pulp magazines

G8 and His Battle Aces were pulp characters created in 1933 by Robert J. Hogan. "America's Flying Spy" and his buddies were World War I aces who tangled with strange German enemies and continued in the skies until 1944. Plot elements included bat-planes, lethal gasses and rays, Martians, monster apes, giant birds, vampires, robots, dangerous zeppelins, hypnosis, invisibility, tanks, and evil scientists. And — surprise, surprise! — they weren't the only aviators saving the world from such menaces in the pulps.

## Victory through Air Power

The 1941 Walt Disney film *Victory through Air Power* is available on DVD at last, so general audiences can view again one of the most striking influences on the *Sky Captain* film. In place of a sky filled with airplanes, of course, *Sky Captain* fills the sky with flying giant robots — and more. The Disney DVD is part of the new *Walt Disney on the Front Lines* set, in which host Leonard Maltin terms *Victory through Air Power* "the rarest of all Disney animated features, which Walt produced because he believed in the theories of Major Alexander de Seversky, and thought they should be exposed to the widest possible audience."

## Comic books and strips

Buck Rogers, Flash Gordon — and Airboy. The performers in *Sky Captain* often refer to *Buck Rogers* and *Flash Gordon* when they talk about the "feel" of the new feature film. Rogers was created in a 1928 novelette by Philip Nowlan, who then wrote the newspaper strip that Dick Calkins drew, beginning in 1929. Gordon began as a strip, written by Don Moore and drawn by Alex Raymond, beginning in 1934. And Airboy was introduced in Hillman's *Air Fighters* in 1942. See the "Bottom Line" feature starting on Page 136. His plane, "Birdie," flew by flapping its wings, as do the strange attack planes in *Sky Captain*.

## Dex Dearborn

Dex is the best engineer of the day. He builds the actual super-science devices that others can only *dream* of — his inspirations come from comic books and science-fiction movies. Whole armies are armed with devices he kluged together in his spare time. His day consists of testing his death ray gun, studying a robot Sky Captain recovered in the jungles of South America, and keeping tabs on Sky Captain's small army of planes. Giovanni Ribisi (*The Postman, Saving Private Ryan, Gone in Sixty Seconds, Lost in Translation, Cold Mountain*) plays Dex with a classic '40s style — ***CBG*** has an exclusive interview with Ribisi elsewhere in this issue.

## Captain Francesca "Franky" Cook

Franky is a riddle wrapped in an enigma wrapped in, well, wrapped in an amazing body. A female Nick Fury, down to the eyepatch and the grimace (though Nick never looked this good, even on his best day), Franky is the "can-do" captain of an all-woman amphibious pilot squad. She can fight and fly with the best of them — even Sky Captain. What else she can do, and has done, and with whom, keeps Polly wondering. Angelina Jolie (*Hackers, Gia, Pushing Tin, Girl Interrupted, Gone in Sixty Seconds, Lara Croft: Tomb Raider, Taking Lives*) seems to channel the spirit of Nick Fury as she portrays the swaggering, unflinching Franky — but remains all-woman while doing so.

"She was one of the last people cast," Conran told ***CBG***. "That was a very difficult part to fill — there are not a lot of actors who could have commanded the presence she does and yet be one of the most beautiful people on the planet. She was a complete surprise when I met her — she only worked on the film for four days, but her preparation was staggering. She came in with hours and hours of transcribed interviews with pilots and had this complete character utterly *down* when she came in straight from the set of the second *Tomb Raider* movie. In terms of her preparation and seriousness as an actor, it was quite an amazing experience, really."

## Other Characters

Kaji, played by Omid Djalali (*The Mummy, The World is Not Enough, Spy Game*) plays the suspicious (if friendly), wise (if foolish), deadly (yet goofy) local guide. Without him, Sky Captain would be lost. With him, Sky Captain might get killed …

The Mysterious Woman, played by Bai Ling (*Nixon, Wild Wild West, Star Wars Episode III: Revenge of the Sith*), puts a face to the villainy of the mysterious Dr. Totenkopf. From their first encounter in a dark, mysterious laboratory, Sky Captain knows he is up against a potent enemy.

Dr. Totenkopf is the mysterious, unknown leader of the dark forces that threaten to conquer the world. His robots descend upon cities across the globe, virtually unopposed — they take what they want, and then disappear as quickly as they came. What does he want? Chaos? Conquest? Destruction? Can Sky Captain stop his nefarious plans? Check back next week … and be sure to drink your Ovaltine!

Dr. Totenkopf is portrayed by the late Sir Laurence Olivier, whose talents even death could not still. How, you ask? You'll have to see the film. "I have to completely credit Jude Law for us getting Sir Laurence," Conran told ***CBG***. "I didn't write the Totenkopf character with him in mind, but then Jude suggested Olivier. I think it was because he always wanted to play opposite him."

### Sky Captain Disk

A disk containing information on *Sky Captain*, including games, trailers, pictures, behind-the-scenes clips, and all sorts of other goodies, can be found polybagged with the following DC comic books that shipped in August:

*Adventures of Superman* #631
*Batgirl* #55
*Batman: Legends of the Dark Knight* #182
*Birds of Prey* #72
*Fallen Angel* #14
*H.E.R.O.* #19
*Hawkman* #31
*Lucifer* #53
*Nightwing* #96
*The Books of Magick: Life during Wartime* #2
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NEW Polypropylene Resealable

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| KAF28R | 6-15/16 x 10-3/8 | Intermediate | 0.028 | 7.35 | 13.15 | 20.50 | 82.70 | 145.80 |
| KAF40R | | Superior | 0.040 | 12.85 | 23.70 | 41.40 | 179.55 | 312.35 |
| KCB30DSA | **DELL & SILVER AGE COMIC** | Economy | 0.030 | 4.45 | 6.95 | 10.90 | 44.00 | 74.45 |
| KAF28DSA | 7-3/16 x 10-3/8 | Intermediate | 0.028 | 8.85 | 14.00 | 21.65 | 87.90 | 154.45 |
| KAF40DSA | | Superior | 0.040 | 13.70 | 24.05 | 45.50 | 190.40 | 331.05 |
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| KAF28GA | 7-11/16 x 10-3/8 | Intermediate | 0.028 | 9.45 | 14.65 | 23.00 | 92.40 | 163.30 |
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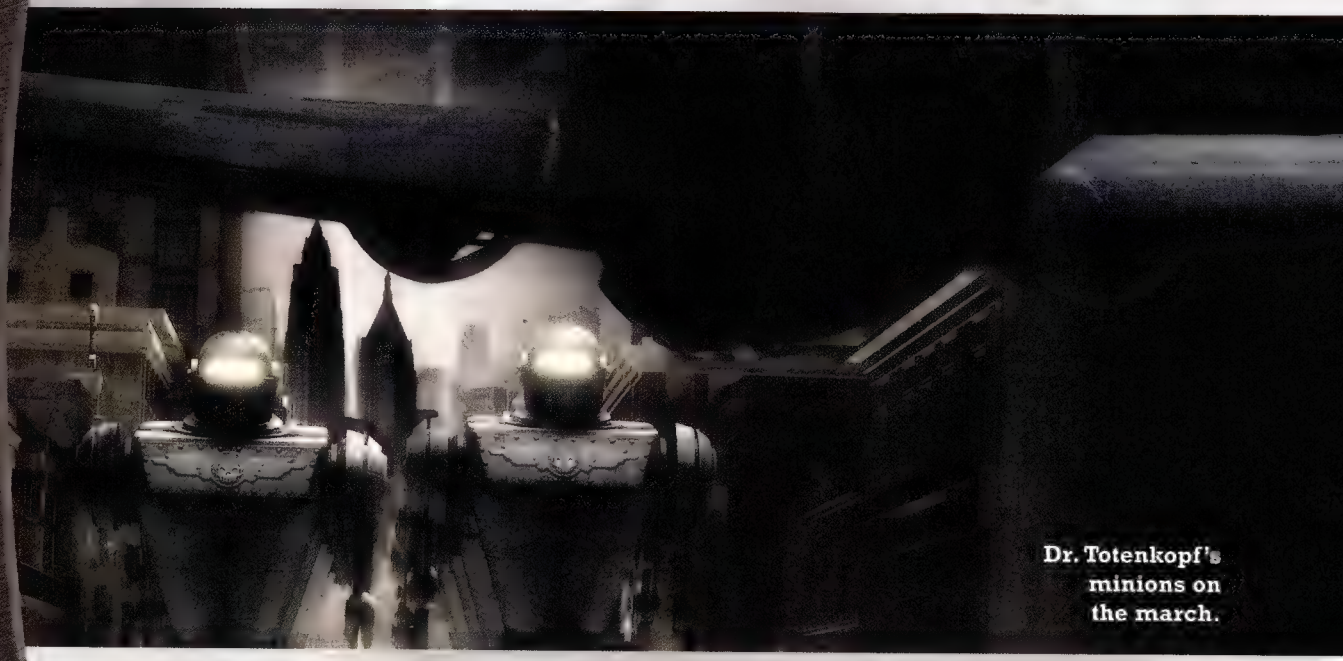

Dr. Totenkopf's minions on the march.

Dr. Totenkopf's tentacled minion on a search and destroy mission.

# The long road to The World of Tomorrow

## Filming The World that Could Have Been with Kerry Conran

Director Kerry Conran gives direction to Jude Law (Sky Captain).

Photo by Keith Hamshere

"As a youngster growing up, my earliest memories were of the old TV serials from the '30s and '40s," *Sky Captain and the World of Tomorrow* writer and director Kerry Conran told ***CBG***. "When I was young, a local TV station — WGN, I think, before it went cable — played them nonstop. Maybe it was because they were in the public domain. The station also showed a lot of classic films from later in the era, including classic science-fiction movies. It had a whole range of movies — stuff like Howard Hawks films and from *The Philadelphia Story* to *The Thing*." But movies weren't the only influence the nascent creator would encounter.

"I read a lot of the comics from earlier eras, as well," Conran said. "They were mostly E.C. Comics — especially *Weird Science*, but I read all the staples of comic books of the era: *Superman*, *Batman*, and all sorts of other stuff." But the most direct super-heroic influence on Conran's style came, not from printed works, but, instead, from the field of animation. "I know I saw them when I was young, but it wasn't until I rediscovered the Fleischer brothers' 'Superman' cartoons later on tape that I realized they were some of the most amazing animation ever created.

"The Fleischer influence on *Sky Captain* really began, when I sat down to make the six-minute short," Conran continued. "I looked at a lot of animation from the period to understand how they approached it. Take how they created a crowd scene in a city. They designed the shot only with the *suggestion* of people, but you felt you were watching an entire city. That was a great thing I took — how they did so much with so little — how they were able to *suggest* things. It was just great *film noir*. The Fleischer cartoons are unique in the regard that they are the best attempt at real science fiction in the era; they are the best attempt to make pulp-science-fiction comics come to life. They did it in a style that was evocative of *noir*, and that's what I try to emulate in live-action."

The "six-minute short" Conran spoke of is sure to become a Hollywood legend, since it was that self-made movie short that enabled Conran to break into the big time. Originally, Conran had set out to make *Sky Captain* entirely on his own, using only the equipment and technology available to a freelance designer. "I had gotten out of film school and had bounced around for a year or so. While I was at school, I became a computer hobbyist — was just interested in it — but I saw very early on where this technology was going. I was more classically trained in

Conran discusses her reaction to things unseen with Gwyneth Paltrow (Polly Perkins).

Photo by Keith Hamshere

animation, and the basis of my knowledge in school was actual mechanical optical printers and animation stands.

"It was later, when the first compositing programs first came out, I saw *that* was the tool that allowed you to combine things you couldn't dream of before. It struck me that, if you could adapt the techniques of 2-D animation to live-action, you could do just about *anything*. I set out to make a feature-length independent film as ambitious as any studio might make — but without any money. I started out *knowing* I was never going to get handed a hundred million dollars by a studio.

"I constructed a blue-screen set in my living room. I woke up to it every day, and that's where I shot friends — actors I had gone to school with — against the screen to insert them into the movie. To me, it was the equivalent of creating cel animation. Once you removed the blue, the actors were the cel characters, and then the backgrounds could be anything I wanted to create, be it a painting, live-action photography, or a computer-generated 3-D environment." So it was that everything in the movie other than the actors themselves could be developed on a computer using computer-generated imagery.

"Four years later, after working full-time as a freelancer and also working full-time on the movie, I had only generated six minutes of film," Conran told ***CBG***. "It was at that point that I realized I was going to need some help." Help came when Producer Jon Avnet (*Mighty Ducks*, *George of the Jungle*, *Inspector Gadget*) saw the short and immediately recognized the potential of both the method and the story. And the rest, as they say, was history. Before he knew it, Conran had a big Hollywood budget, name actors, and big-time Hollywood expectations.

"It was quite a leap — if I had thought about it I might have run the other way," Conran told ***CBG***. "Given this process took many years, I was able to wade in slowly — and, by the time we were in London filming with the actors, I had the benefit of having already made the film entirely with stand-ins." In fact, by the time Jude Law (Joe "Sky Captain" Sullivan), Gwyneth Paltrow (Polly Perkins), Giovanni Ribisi (Dex Dearborn), and Angelina Jolie (Francesca "Frankie" Cook) joined the production, most of the rest of the movie, including all the backgrounds and action sequences, was done and in the can.

"I was fortunate in that, because the movie was engineered differently — more completely toward my individual quirks — there was nothing really difficult about making the movie," Conran told ***CBG***. "Had I been brought in to make the movie in a more conventional manner, it might have been more difficult for me. Creative problems were solved before we ever went to London to shoot with the actors. Had we not taken the precaution to pre-visualize, it would have been problematic, and we could have had issues that stalled a smooth shoot. With our preparation, we found solutions for problems before we ever put the actors before camera. Rehearsing the film for four years before going at it for real, I knew what I wanted and knew what I needed from the filming.

"I just didn't understand how it would change in the most positive way with creative artists adding to that," he said. "Fortunately, nothing about this process limited the actors' ability to experiment and improvise. The collaborative nature of the film kind of threw me, when suddenly I was surrounded by marvelously talented actors. Jude and Gwyneth could not have been more decent to me. The enthusiasm they had in something that had not been done before, by someone who never made a film before, was amazing. They embraced it, even knowing the pitfalls of working in front of a blue screen, and they approached it as they would a minimalist stage play, working with their imagination to create the world they could not see."The result is that it was a great experience, and for the rest of my life I'll sing their praises — and the same for Angelina and Giovanni. You could say we were a small, family-oriented outfit, and we depended on each other's varied experience to pull it off."

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Dex Dearborn (Giovanni Ribisi) tests out his latest raygun.

# Making style and substance in a CGI world

## Subverting the Hollywood paradigm with Giovanni Ribisi

"I really, really, really respect comic-book artists," Giovanni Ribisi told ***CBG***. "It's incredible, the imagination that goes into that art. The textures, the coloring: It's really grown into something unique. And then, there are challenging stories, as well." This from a man who knows all about challenging stories — or at least, knows about *making* them. Ribisi portrays Dex Dearborn, good-guy mad scientist-sidekick-best friend of Joe "Sky Captain" Sullivan in *Sky Captain and the World of Tomorrow*. He spent weeks acting in front of a blue screen, having to imagine all the action and the entire world around him — and reacting accordingly for the cameras.

"That's one of the reasons I was interested in working on the movie — the process, which was so completely unique," Ribisi said. "The way that Director Kerry Conran and Producer John Avnet wanted to go about making the movie, they had aspirations that I've always advocated — they were trying to subvert the economics of film making. They wanted to make a film for a fraction of what films are made for now. I really believe in what Kerry devised — not only the script, which is really great — but also the way of *making* the movie. If there's going to be a revolution in film making now, it's not in the content, it's in the approach.

"It is an achievement that nobody has done before." Not even George Lucas' *Star Wars* achievements have resulted in an entire, film-long artificial environment using CGI matching Conran's project. Conran built an entire world, from the decks of the *Hindenberg III* to the streets of New York to the depths of the ocean — and Ribisi lived and breathed in that world.

"The quality is incredible," Ribisi told ***CBG***. "Kerry was not willing to settle: He was stubborn and he got what he wanted. John was such a proponent of that, which is a difficult position as a producer. He deferred to Kerry; he really empowered him as a director; and he was not another chef in the kitchen. Normally, when you get so many egos involved in making a movie, it can be difficult, but it was beautiful in the way they went about things — and with their relationships to the actors, as well."

A good relationship among the producers, directors, and actors was essential for this project, since so much of it depended on the actors carrying off their parts. With no world with which to interact directly— with a whole scene composed entirely of the other actors and a blue or green screen — believability in the world around them was entirely dependent on the actors' talents and performances. That ability, Ribisi said, was vital.

"I didn't have a whole lot of time to do research into the part," Ribisi told ***CBG***, "but, in the end, for this, I don't know if it was all that necessary. It was more about having a certain acting technique: the ability to be in a blue room, look up at a big robot walking down Fifth Avenue — with neither the robot nor the avenue really there — and *really* believe in that, and try to make that believable. There are some extraordinary

Dex Dearborn hero and superscientist.

things, as this is a fantastical film, and, ultimately, as an actor, your belief in that is of the utmost importance."

Though to Ribisi the nature of his part as "Dex Dearborn, Good-Guy Scientist" took second place to the importance of making it all seem real, he nailed the part by taking his cues straight out of the actors' guidebook from the '40s. "For the part of Dex, I went along with the fact that it was going to be a stylized film," Ribisi told ***CBG***. "The world of the film referenced not only the 1940s and the style of the 1940s, but also the *cinema* of the 1940s. I really loved that era — that's the birth of what we are doing today as filmmakers and actors. There was a certain style in the writing and in the training of the theater-experienced actors of the era, in that they really understood pace and embraced that as a creative impulse for making movies and for acting in them.

"That was certainly a reference for me," Ribisi continued. "I also went over and over and over my lines, to get into the rhythm of the actors referenced from the older films, to be sharp like them, so that I could get to the point where it rolled off my tongue — just like the actors back in that era. You have films like the *Third Man*, *All about Eve*, and other movies of that time, where they had this kind of *style*. And that style is the bridge."

Ribisi got that style down pat, but he wasn't the only one. Though he never had an opportunity to work directly with Angelina Jolie during this film, he spent a fair amount of time in front of the blue screen with Jude Law and Gwyneth Paltrow. "They were really great people to work with," Ribisi told ***CBG***. "I have a great deal of respect for them. Jude — he's just a sweetheart, he's really like a superhero. He's so magnanimous and so unbelievably talented. Gwyneth is unbelievable; I was just blown away — when the camera turns on she's a different person."

So, too, was Ribisi, who, during his portion of the movie, renders his part as Dex Dearborn as real and believable as Kerry Conran, John Avnet, and their amazing crew rendered the rest of the world of *Sky Captain and the World of Tomorrow*.

## Giovanni Ribisi

— Film and Television Highlights

2004 *The Flight of the Phoenix*
2004 *Sky Captain and the World of Tomorrow*
2003 *Cold Mountain*
2003 *Lost in Translation*
2002 *Heaven*
2000 *The Gift*
2000 *Gone in Sixty Seconds*
1999 *The Virgin Suicides*
1999 *The Mod Squad*
1998 *Saving Private Ryan*
1997 *The Postman*
1997 *Lost Highway*
1997 *The Grave*
1996 *That Thing You Do!*
1995 *The Outpost*
1994 *Friends* TV Series
(as Frank Buffay Jr., Phoebe's brother)
1993 *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* TV Movie
1992-93 *Davis Rules* TV Series
1992-93 *The Wonder Years* TV Series
1990 *Blossom* TV Series
1987-90 *My Two Dads* TV Series

# SERIAL HEROES

## Super-shows of yesteryear

Superman ™ and © DC Comics

by **JAMES MISHLER**

Myths and legends have been a part of the human experience since humans first became "human." Part of the human experience is the need to be able to look up to someone, the need for role models — the need for heroes.

From the early days of nature spirits, hunter-gatherer chieftains, and the "god-kings" of various early civilizations through ancient gods and demigods, humans have invented their own heroes. No less in modern times does this ring true, and, from the mythical cowboys of the Wild West and mysterious masked men of pulp fiction of the early 20th century, to modern mass-media and sports "heroes," heroes have reflected current society — as well as current technologies.

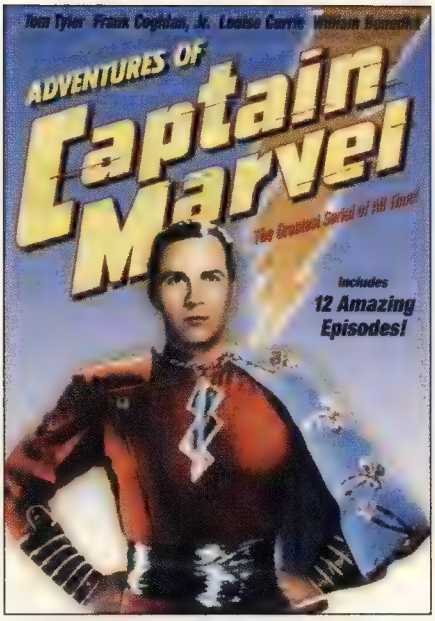
So it is that, when civilization made the jump from printed word to radio waves, our heroes did, too, and the adventure radio show was born. Pulp fiction made the jump wholesale, with listeners able to hear the adventures of action heroes, seemingly live and as the action took place, making over-the-top adventures all the more real. At the same time, technology was developing in motion pictures, with the number of silent films growing exponentially and branching out to more genres — including pulp fiction.

Eventually, the twain met in talking movies, which presented viewers with the full experience of participating in their heroes' adventures.

### Radio waves

Another part of the jump from the printed page to drama involved the success of the serial. Among popular-fiction authors, Charles Dickens was well known for telling his tales in installments — a circumstance that even led to a novel without

***Tom Tyler played The Big Red Cheese in* The Adventures of Captain Marvel**



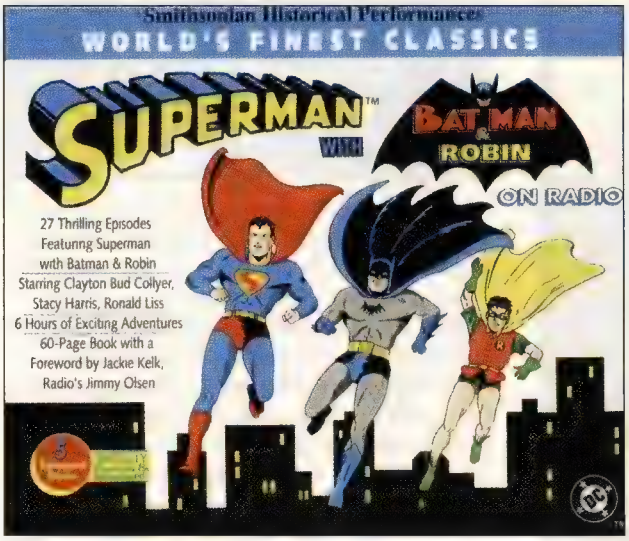

an ending, when he died without completing his serial *The Mystery of Edwin Drood*. Serials caught on in many formats, often provoking steadily growing audiences, as they reached more and more people. Few today recall that what may have been the most popular radio series ever broadcast, *Amos and Andy*, began as a serial in 1929. Since part of the excitement frequently depended on imminent perils, the use of so-called "cliffhangers" in a longer, serialized tale was a natural. The heroes of early comic books, themselves in many cases inspired by characters from pulp novels, pulp radio, and early film heroes, also made the jump to radio and movies, and then to television …

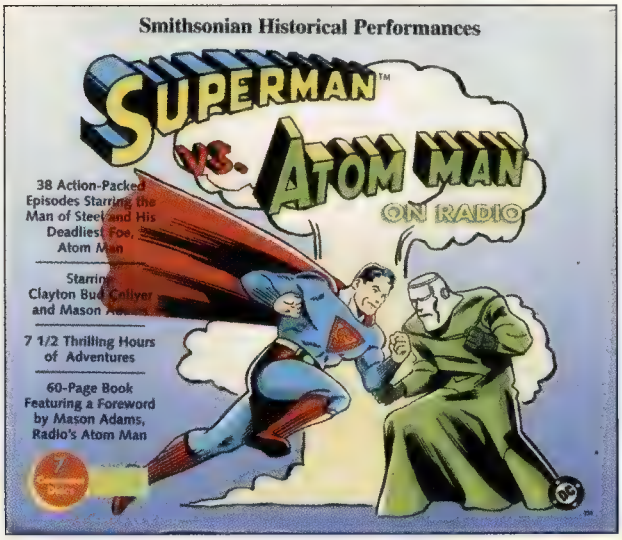
Superman's radio adventures began not long after he made his debut in *Action Comics* #1 (Jun 38), and they moved to the Mutual radio network as a serial in February 1940. *The Adventures of Superman* continued for more than a decade and 2,000 episodes, and several characters now taken for granted in Superman comics storylines first appeared in those episodes. Characters included Perry White and Jimmy Olsen, and Superman's greatest weakness, kryptonite, was also introduced on the air. Batman and Robin were also teamed with Superman in the radio serials long before The World's Finest teamed up in comic-book stories. But, even as the Superman radio serial drew schoolchildren to their homes on weekday afternoons to hear the latest exploits of The Man of Steel, the future of super-heroic tales was also being seen in theaters.

### The '40s and '50s: Super serials of the silver screen in the Golden Age

Movie serials were designed to bring audiences back to movie theaters on a regular basis, even when the feature film being shown that week may have been relatively mediocre. With a new chapter every week

***A number of the Superman radio shows, including the earliest episodes, have been reissued by Radio Spirits and are available on both cassette and CD. Two sets team The Man of Steel with Batman and Robin.***


Smithsonian Historical Performances
WORLD'S FINEST CLASSICS
SUPERMAN™
WITH
BATMAN & ROBIN
ON RADIO
27 Thrilling Episodes Featuring Superman with Batman & Robin
Starring Clayton Bud Collyer, Stacy Harris, Ronald Liss
6 Hours of Exciting Adventures
60-Page Book with a Foreword by Jackie Kelk, Radio's Jimmy Olsen


Smithsonian Historical Performances
SUPERMAN™
VS.
ATOM MAN
ON RADIO
38 Action-Packed Episodes Starring the Man of Steel and His Deadliest Foe, Atom Man
Starring Clayton Bud Collyer and Mason Adams
7 1/2 Thrilling Hours of Adventures
60-Page Book Featuring a Foreword by Mason Adams, Radio's Atom Man

# Super-cartoons In Theaters

While the antics of many early cartoon stars might lead some viewers to suggest that, for example, Felix and Popeye were super-characters, most fans asked to name the pioneering cartoon super-hero would instantly pick Superman. The granddaddy of them all, the classic Max and Dave Fleischer "Superman" cartoon shorts (1941-43) were the first in a long line of action super-hero cartoons. The look and action the Fleischer studio staff depicted in the series, starting with the simply titled "Superman," set the tone for generations of animators, television directors, and even movie producers — from the subsequent *Superman* television show of 1952-1957 to the modern retro-pulp movie *Sky Captain and the World of Tomorrow*.

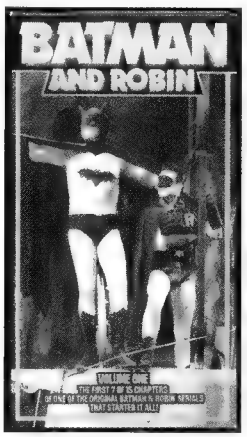
The Fleischer series, with radio Superman voice Bud Collyer reprising the roles of Clark Kent and Superman for the screen, has been released in various formats over the decades. These include a recent set from WinStar Home Entertainment of two separate DVDs, one with the nine Fleisher cartoons and the other with the eight Famous Studios cartoons. (It should be noted that neither box carries a DC trademark notice.) The complete collection is also available in a single DVD, *The Complete Superman Cartoons — Diamond Anniversary Edition*, which includes an additional Fleisher short and other extras. Many collections of the material through the years, releases such as *Superman vs. Monsters & Villains* and *Superman vs. Nature & War*, have been less than outstanding in their presentation, some with new sound effects, some based on unrestored films; in fact, many early VHS and Beta editions were filled with scratches, tears, and other film and sound problems common and all-too evident.

and a peril to be resolved, many attendees made moviegoing a habit.

There were silent serials; in fact, the 20-episode *The Perils of Pauline* (1914) made its heroine, Pearl White, a star, as she dealt with pirates, rats, sharks, and more with chapters like "Trial by Fire" and "Deadly Turning." With the advent of sound, the opportunity to hear, as well as see, the action made comics-associated serials a natural. Among characters who shared the illustrated printed page and the weekly silver screen were such swashbucklers as Zorro and Dick Tracy (with early adventures in 1937), The Lone Ranger (1938), Spy Smasher and Captain Midnight (1942), and Blackhawk (1952).

### Captain Marvel (1941)

Among the best super-hero movie serials was Republic's classic *Adventures of Captain Marvel* (1941), a 12-chapter serial that pitted The Big Red Cheese against the ominously named Scorpion. The 25-year-old Frank Coghlan Jr. starred as Billy Batson, and Western star Tom Tyler (stunt-doubled by the amazing Dave Sharpe) starred as Captain Marvel. It's often cited as a pinnacle of serials (though it had a fair number of differences from the comic-book version), due as much to the engaging story and stunt work as to the special effects. The serial was released on laserdisc, on videotape, and on DVD.




### Batman (1943)

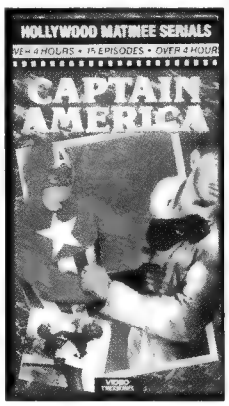
*Batman* (1943) followed on the heels of Captain Marvel with Bruce Wayne's cape and tights, but *sans* the invulnerability, the flying, and many other special effects. Batman and Robin went up against the sinister Dr. Daka, a mad scientist-spy-saboteur loyal to Imperial Japan. The first man to portray Batman on screen was Lewis Wilson, in his first role. (See? You don't *need* a star to make a successful Batman movie.) Douglas Croft portrayed Robin, the Boy Wonder. The 15-chapter Columbia seri-

al was blended into a single 266-minute movie in 1966 as *Evening with Batman and Robin* (in a campy tie-in to the TV series and its theatrical *Batman* release). The serial was released on videotape in two volumes.

The Dynamic Duo returned in Columbia's appropriately named *Batman and Robin* serial (1949). This time, their enemy was The Wizard, who had stolen a device that could control vehicles from a great distance. Using classic Batman detective work, Batman and Robin discovered that the device ran on diamonds and they staked out a diamond merchant, whom the villains were sure to strike. In the process of taking down The Wizard, Batman had to rescue reporter Vicki Vale (portrayed by Jane Adams, who later had a bit part in the *Adventures of Superman* television series). In place of the Batmobile, the team traveled in a Mercury convertible with the top up when Bruce Wane drove it and the top down, when Batman was at the wheel. *Batman and Robin* was released on a two-tape videotape set.

### Captain America (1944)

*Captain America* (1944) made an appearance in serial format, as well, in a 15-chapter Republic serial later adapted for television airing in 1953. But this was not the Captain America comic-book readers knew and loved, based on the 1941 creation of Jack Kirby and Joe Simon; the character was dramatically altered for the serial. This Captain America fought villainous gangsters on the home front, rather than Nazis in Europe, and his alter ego was not the scrawny patriot Steve Rogers but, instead, slightly overweight District Attorney Grant Gardner. Dick Purcell played Cap with no shield, no wings on his cowl, no Bucky — and wearing high-top, lace-up, clodhopper shoes instead of boots. The 244-minute compilation, released as *Return of Captain America*, was released on videotape.

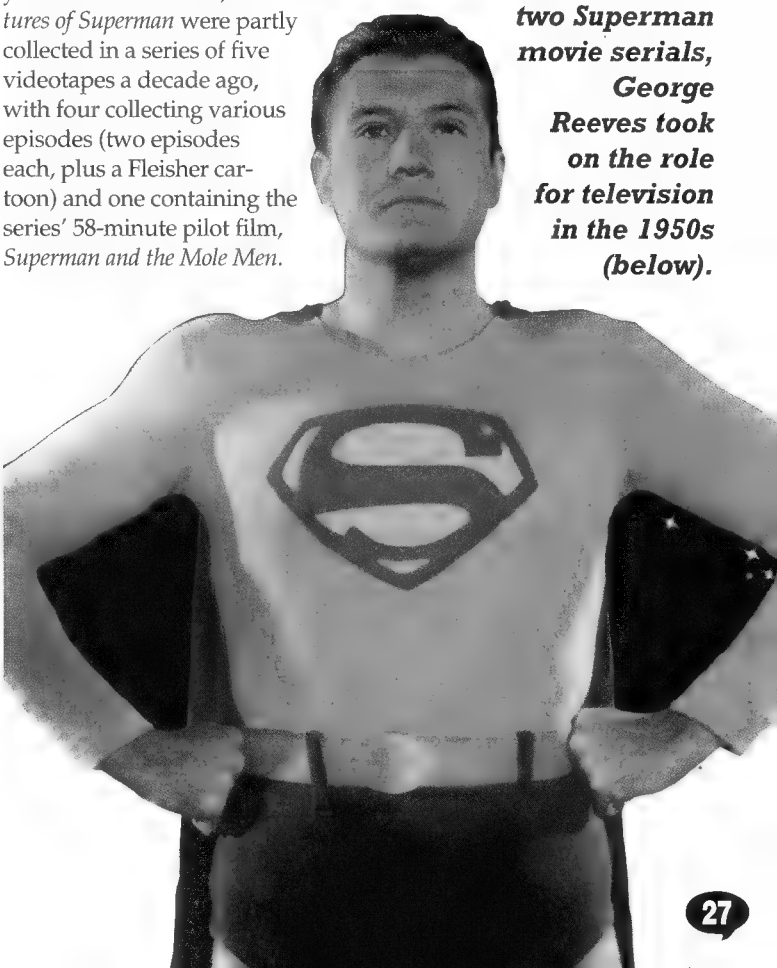



### Superman (1948)

*Superman* (aka *The Adventures of Superman*) (1948), was the first live-action film version of the Superman story. Kirk Alyn, the first to portray The Man of Steel on screen (as well as, later, Blackhawk), starred opposite Noel Neill as Lois Lane in the 15-chapter Columbia serial. Kirk Alyn and Noel Neill reprised their roles in the better-regarded 15-chapter Superman serial *Atom Man vs. Superman* (1950), also from Columbia, which featured better acting and special effects — and the screen introduction of Luthor. (By the way, Luthor was played by Lyle Talbot, who had played Commissioner Gordon in *Batman and Robin*.) Both serials were released on videotape.

*The Adventures of Superman* (1952-58) is considered by many to be the first full-fledged super-hero-based television series. The series was introduced at the same time as theatrical serials were ending, due to the advent of television in the mass market, and its introduction provides a good marker for the end of the classic serial. The series starred George Reeves as Clark Kent and Superman, with Noel Neill reprising her role as Lois Lane from the early 1940s serials (though Phyllis Coates portrayed Lois in the earliest episodes, which were made in 1951 but not released until later).

For the generation of Superman fans who grew up with Reeves as Superman, it was not until Christopher Reeve took on the part in the 1978 theatrical release that they felt the tights were, again, appropriately worn. The TV series was collected into eight "movies," including the initial pilot film (which had been broken into a two-part episode for television). Not yet collected on DVD, *The Adventures of Superman* were partly collected in a series of five videotapes a decade ago, with four collecting various episodes (two episodes each, plus a Fleisher cartoon) and one containing the series' 58-minute pilot film, *Superman and the Mole Men*.



***After Kirk Alyn first played The Man of Steel in two Superman movie serials, George Reeves took on the role for television in the 1950s (below).***

**A look at the comics movies heading your way**

# TRAILERS

by **JAMES MISHLER**

## THE INCREDIBLES

November 5, 2004 — (Disney/Pixar)
www.theincredibles.com

**Cast**: Directed by **Brad Bird** (*Iron Giant*), the film features the voice talents of **Samuel L. Jackson**, **Craig T. Nelson**, **Holly Hunter**, **John Ratzenberger**, and **Wallace Shawn**.

**Synopsis**: Previews *of The Incredibles* shown at Comic-Con International: San Diego had the entire audience in stitches. Some would have been rolling on the ground, had there been room in the room for such silliness. Bird hits the high points of super-heroes straight on the funnybone. The film is riotously funny but it also remains true to comics in that it serves up a heaping helping of action, in the classic four-color style.

**At a Glance**: A fantastic follow up to *Spider-Man 2* in the traditional heroes category, this movie combines the great elements of super-heroic action and the fantastic computer-generated 3-D rendering of Pixar — add *Spider-Man* to *Shrek* and what do you get? Yeah, it's that good.

## ELEKTRA

January 14, 2005 — (20th Century Fox/Marvel)
www.foxmovies.com

**Cast**: **Jennifer Garner** reprises her role as Elektra Natchios from *Daredevil* (this time, *sans* Daredevil and Ben Affleck). Joining her will be: **Terence Stamp** (*Superman II*, *Alien Nation*, *Star Wars Episode I: The Phantom Menace*) as her mentor, Stick; **Natassia Malthe** as Typhoid Mary; and **Goran Visnjic** (*Ice Age*) as Mark Miller.

**Synopsis**: Rumors now place both Ben Affleck as Daredevil and Colin Farrell as Bullseye in newly filmed scenes in the film, though apparently only in a flashback sequence. The rest of the cast remains as rumored and uncertain, since an assortment of actors have been attached to the project in various parts. That this film remains solidly focused on the character of Elektra is beyond doubt, but what bits of Marvel's Elektra are being adapted and what new story elements are being introduced is yet a mystery.

**At a Glance**: A butt-kicking babe with martial arts and explosions? Um, yeah, this should do well — as long as it doesn't pull a *Catwoman*.

## BLADE: TRINITY

December 10, 2004 — (New Line/Marvel)
www.bladetrinity.com

**Cast**: **Wesley Snipes** and **Kris Kristofferson** reunite as Blade and Whistler for the last chapter of the *Blade* trilogy. **Ryan Reynolds** (*Van Wilder*) plays Hannibal King, while **Jessica Biel** (*The Texas Chainsaw Massacre*) portrays Whistler's daughter, Abigail.

**Synopsis**: Previews available at Comic-Con International: San Diego indicate that this will be the capstone film in more ways than one. Clips revealed a high-octane action flick combined with a heavy amount of humor and solid special effects. Biel is fabulous as Abigail Whistler, and Reynolds is hilarious while still being menacing as Hannibal King. Blade may well take a back seat in this film.

**At a Glance**: The must-see is not for children — or even young teens. While *Spider-Man 2* was the feel-good heroic actioner of the summer, *Blade: Trinity* promises to be the butt-kicking thriller of the winter.

# CONSTANTINE

February 11, 2005 — (Warner Bros./DC Comics Vertigo)
www.constantinemovie.warnerbros.com

**Cast**: **Keanu Reeves** (*Bram Stoker's Dracula, Speed, The Matrix* trilogy) is cast as ultimate supernatural grifter John Constantine, while **Rachel Weisz** (*The Mummy*) portrays Constantine's partner, Angela Dodson. They are joined by **Shia LaBeouf** (*Holes*) as Chaz Chandler, **Djimon Hounsou** (*Stargate, Gladiator, Blueberry*) as Papa Midnite, and **Peter Stormare** (*Fargo, Minority Report*) as Satan.

**Synopsis**: John Constantine takes on the forces of Hell in order to save the life of Angela Dodson — and perhaps his own soul, if it is still worth anything. Previews of the movie at Comic-Con International: San Diego and Wizard World Chicago showed that Reeves has the grimacing, burned-out character of John Constantine down pat and that the special effects are top notch. Whether it all translates to a good story remains to be seen.

**At a Glance**: Reaction from fans to the previews available at summer conventions has been very positive. This could help relaunch Reeves' career after the *Matrix* trilogy.

# SIN CITY

April 1, 2005 — (Miramax/Dark Horse Comics)
www.miramax.com

**Cast**: **Mickey Rourke** (*Rumble Fish, Year of the Dragon, Harley Davidson and the Marlboro Man*) as Marv, **Bruce Willis** (*Die Hard, The Fifth Element, The Sixth Sense, Unbreakable*) as Hartigan, **Jaime King** (*Bulletproof Monk*) as Goldie, **Jessica Alba** (*Dark Angel, Fantastic Four*) as Nancy Callahan, **Brittany Murphy** as Shellie, **Elijah Wood** (*Deep Impact, Lord of the Rings, Eternal Sunshine of the Spotless Mind*) as Kevin, **Michael Clarke Duncan** (*The Green Mile, The Whole Nine Yards, Daredevil*) as Manute, and an insane number of other stars, great and small, in major and cameo parts, a list far too long to include here. Directed by **Robert Rodriguez** and **Frank Miller** (apparently with some assistance by **Quentin Tarantino**).

**Synopsis**: The movie combines material from three volumes of Frank Miller's *Sin City* series from Dark Horse Comics — *Sin City, That Yellow Bastard*, and *The Big Fat Kill*.

**At a Glance**: This will not be a film to bring children to, since it will probably make the Hellboy movie seem like a Disney cartoon. Odds are good this will be the *Pulp Fiction*-style montage *noir* flick of the decade, a movie that may well make, break, and/or redefine careers for years to come.

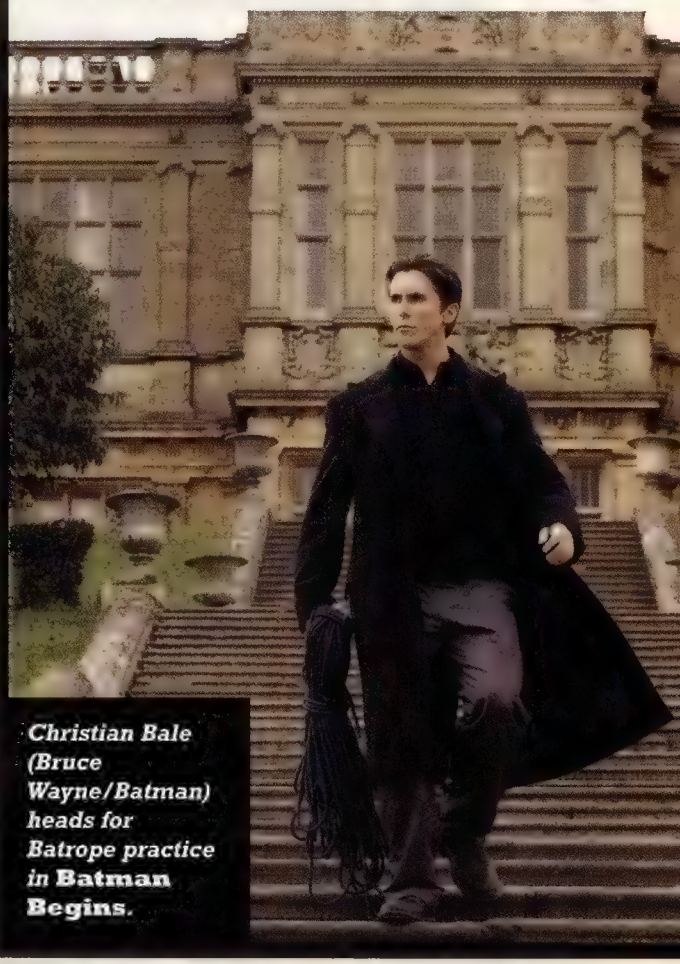
# BATMAN BEGINS

June 17, 2005 — (Warner Bros./DC Comics)
www.batmanbegins.warnerbros.com

**Cast**: **Christian Bale** (*Shaft, Reign of Fire*) as Batman, **Ken Watanabe** (*Tampopo, The Last Samurai*) as Ra's Al Ghul, and **Cillian Murphy** (*28 Days Later*) as The Scarecrow. *Batman Begins* has a stellar supporting cast, with **Michael Caine** as Alfred Pennyworth, **Morgan Freeman** as Lucius Fox, **Gary Oldman** as Lieutenant James Gordon, **Liam Neeson** as Henri Ducard, **Rutger Hauer** as Mr. Earle, and **Katie Holmes** as Rachel Dodson.

**Synopsis**: Amazing. Those who got the chance of sitting in on the preview montage at Wizard World Chicago were simply amazed. Even in a short series of clips, Bale is obviously an excellent fit as both Batman and Bruce Wayne. The movie is well grounded in reality and will have a dark gritty, *Dark Knight* feel — no camp was in sight. And the Batmobile looks far, far better in action than in simple stills.

**At a Glance**: *Batman Begins* might be the comic-book-based mega-hit of 2005.



***Christian Bale (Bruce Wayne/Batman) heads for Batrope practice in* Batman Begins.**

Batman Begins © Warner Bros. Courtesy Everett Collection.

## Movie roundup

Odd Lot Entertainment and Batfilm Productions have optioned Will Eisner's ***The Spirit***.

**Bryan Singer**, director of *X-Men* and *X2*, has signed on to direct ***Superman 5***, leaving *X-Men 3* helmless for now. Rumors of **Joss Whedon**'s (*Buffy the Vampire Slayer, Angel, Serenity*) involvement are just that for now: rumors.

***MirrorMask***, a live-action youth-oriented action-frightfest along the lines of *Labyrinth*, written by **Neil Gaiman** (*Sandman*) and produced by Jim Henson Home Entertainment, has yet to have a confirmed release date.

***Man-Thing***, previously announced as an October release, has been pushed back to an undetermined release date in 2005, either in theaters or, perhaps, direct to DVD.

BART SIMPSON'S TREEHOUSE OF HORROR

# Monsters Rock Bart's Treehouse

## 10th Halloween horror issue features quartet of tales

by JAMES MISHLER

"You kind of assume rock stars are too busy to watch *The Simpsons*," Bongo Comics Creative Director Bill Morrison told ***CBG***, "but all these guys were *Simpsons* fans — they were very interested in participating."

Morrison was speaking of the "all-time greatest monsters of rock" who join Bongo as special guest writers for a horrifically funny *Simpsons* issue: Alice Cooper, Gene Simmons, Rob Zombie — and extra-special guest writer Pat Boone.

Pat Boone — a monster of rock?

Yes, Pat Boone. Though best-known for a long career as a popular singer of classic, cleaned-up soft-rock tunes, in the late '90s (and while in his early 60s) he shifted gears, threw on black leather and boots, and cut an album of heavy-metal songs set to big band music. His album, *In a Metal Mood: No More Mr. Nice Guy*, changed the way everyone saw heavy metal and got even his old songs banned from Christian music stations. This walk on the wild side qualified him to join three other, perhaps more infamous, monsters of rock in the special issue.

"I was surprised and delighted when I was invited to write a *Simpsons* story," Pat Boone said. "Like millions of others, I've tuned in

The Simpsons ™ and © 2004 Twentieth Century Fox Film Corporation.

many times to see what the animated family was up to and had many a belly laugh out of it. As many celebrities were folded into the episodes, at least by voice and image, I wondered if my time would come."

As fate would have it, his time came, not on the animated show (yet, anyway) but in the pages of *The Simpsons* comic books, specifically this September's issue of *Bart Simpson's Treehouse of Horror* (#10). An annual event for the last decade, the *Treehouse of Horror* runs in the same vein as the annual television episode of that name. It's a mix of horrific, yet funny tales, often putting members of the Simpsons family and residents of the town of Springfield in strange, unusual, and always terrifying circumstances.

Breaking all sorts of media walls by crossing over comics, television, and music (not to mention the fourth wall of comics itself), Cooper, Simmons, Zombie, and Boone are joined and assisted in writing their terrifying tales by Bongo regulars Morrison, C. Scott Morse, Andrew Pepoy, Tone Rodriguez, Ty Templeton, Ken Wheaton, and Chris Yambar.

Actually, it's all Yambar's fault. "At least a year ago, I was on a call with Chris," Morrison said, "and we talked about doing a *Treehouse of Horror* story. Somehow, he landed Gene Simmons to work with us on a story for the book. And it kind of grew from there ..." Simmons has a long history with comic books, going back to his early days with Kiss, when Marvel released *Marvel Super Special* #1 (Sep 77), featuring the group. The issue actually had the blood of the band mixed into the ink. Talk about monster of rock!

But Simmons isn't the only monster of rock with comic-book experience. Alice Cooper made his first appearance in comic books in *Marvel Premiere* #50 (Oct 79) and later worked with Neil Gaiman and Michael Zulli, as they developed the *Alice Cooper: The Last Temptation* mini-series for the short-lived Marvel Music line in 1994. Cooper's story is first up in the *Treehouse of Horror* and features a young Homer Simpson caught squarely in the middle of a summer-camp-slasher story. "Making a platinum #1 album, playing golf with the president of the United States, getting your star on Hollywood Boulevard, and writing for *The Simpsons* are all things you try to do in your life," Cooper said. "I've written for *The Simpsons*. Today I am a man."

Simmons' story is up next. The man who could be credited with spawning an entire genre of comic books — Simmons played a small, if pivotal, role in the founding of the adult-comic-book industry (surprise, surprise) — Simmons provided a story that gives "crossover" a whole new meaning. From a brief encounter between Marge Simpson and Simmons arises a new force for rock music and petty villainy: Bart Simmons! And Principal Skinner thought he had troubles before ...

The current reigning king of rock and roll comic books, however, is Rob Zombie, who has his own comic-book — *Rob Zombie's Spookshow International* — from MVCreations. In this story, Zombie makes Springfield his own, as the Simpsons family finds itself pursued by a demonic Krusty the Clown and seek refuge in the House of 1000 Donuts. But can Homer find happiness, even there, while pursued by a maniacal mime?

Finally, Pat Boone wrote a story near and dear to his heart — a tale in which Bart unleashes dark spiritual forces while at *Bible* camp. "I've gotten with the various creative minds and come up with a truly frightening story for the Halloween issue," Boone said. "I can hardly wait to see it take shape. My thanks to Homer and the gang!" Bart Simpson vs. the Forces of Darkness? My money's on the boy.

***Rob Zombie's contribution to this year's* Treehouse of Horror *(above) features a demonic Krusty the Clown, while Alice Cooper's story flashes back to Homer's youth and an incident at summer camp (below).***

# DC's on TV

## The DC universe is at home on the small screen
## Your guide to the new super-hero TV season ... and *beyond!*

by **JAMES MISHLER**

Ever since *The Adventures of Superman* was telecast in the '50s, super-heroes have been a staple of the small screen. Today remains no exception, though live-action is far outweighed by animated fare. Also, unlike earlier super-hero cartoons, modern cartoons are more directly tied to their origins; some even have a regular comic-book series based on the characters' lives as they evolve in the cartoon.

In the early '90s, *Batman: The Animated Series* and its tie-in comic book, *Batman Adventures*, set a new benchmark for the look of super-hero cartoons and comic-book tie-ins, under the guidance of writer-producer-director Bruce Timm. *Batman: TAS* held to a higher standard of animation than had been seen before in super-hero cartoons. Since then, DC Comics and its parent company, Warner Brothers, has continued a tradition of skillfully melding comic-book sensibilities with television fare. This dominance today extends throughout television, with DC having a virtual monopoly on top comic-book-based shows, from the live-action *Smallville* series to such animated series as *Justice League Unlimited*.

***Justice League*** (2001+) continues on the Cartoon Network as *Justice League Unlimited* and picks up where its predecessor, *Justice League Adventures*, left off. Following the Earth-shattering events of "Star Crossed," the three-episode finale of *Justice League Adventures* in May, the Justice League reformed in July, with a new satellite base and new or changed members. As is typical with shows of this nature with an ensemble cast, the team picked itself up

and moved on, to date suffering only minor long-term repercussions from the event — save, of course, for the absence of Hawkgirl. *JLU* continues the established DC universe cartoon continuity first started by *Batman: TAS* and animated movies in the early '90s, through *Superman Adventures* in the late '90s, and on to *Batman Beyond*, which takes place a generation hence in the cartoon universe.

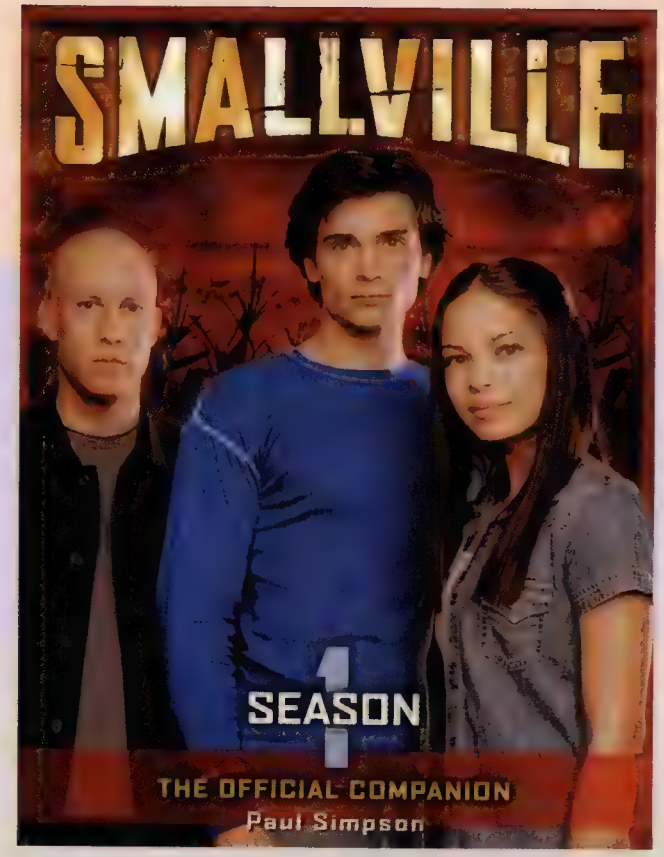
*JLU* also follows in the tradition of one of the oldest (and perhaps most fondly remembered) cartoon series, *Super Friends* (which ran in various incarnations from 1973 to 1986), though the show is more directly grounded in and related to the modern incarnation of the *JLA* comic book. In other words, there are no alien Wonder Twins or purple monkeys or bell-bottomed sidekicks — though the members *do* vary slightly from the comic books, in that the team includes John Stewart as Green Lantern rather than Kyle Rayner (or the returning Hal Jordan).

Core members of the team consist of Batman-Bruce Wayne (voiced by Kevin Conroy), Wonder Woman-Princess Diana (Susan Eisenberg), Green Lantern-John Stewart (Phil LaMarr), J'Onn J'Onzz (Carl Lumbly), Superman-Clark Kent (George Newbern), and The Flash (Wally West), though other super-heroes from the DC universe have guest-starred, as have numerous villains. The style of the art follows in the traditions established in *Batman: TAS* and is used to good effect.

Unfortunately, there have been only a few releases of DVD and VHS compilations. The most notable is *Justice League: Star Crossed*, which contains the complete second season finale. *Justice League: Secret Origins* contains the three-episode pilot. Two other compilations, *Paradise Lost* and *Justice on Trial*, each contain two two-episode arcs, as will *The Brave and the Bold*, releasing in October. The *Justice League Collection* DVD is poorly named, since it is not a true collection, merely a compilation of random episodes. Fans continue to clamor for a true Season One compilation of the 26 episodes from 2001 and 2002, but no such release has been announced.

***Smallville*** (2001+) on The WB is best described as "Superboy without tights," though it conveys a fully modern sensibility about youth and young relationships. (Some older viewers might cite a lack of sensibility therein, but that is another matter.) The story takes place during Clark Kent's high-school years, as he slowly gains his powers in fits and leaps and learns to use them — and use them wisely. Most of the stories emphasize that the alien's greatest power is not among his super-powers — it is the strength of his moral compass, his most *human* power.

Tom Welling plays the young Clark Kent, Kristen Kreuk is his teen love interest Lana Lang, and Michael Rosenbaum portrays a young Lex Luthor.




Sam Jones III plays Pete Ross, Clark's best friend and confidant, while Allison Mack plays Chloe Sullivan, a teen obsessed with Clark and the mysterious doings in Smallville. Of the young actors, only Rosenbaum had had prior experience with super-heroes, having voiced various minor characters in *Batman Beyond*, as well as voicing Flash/Wally West in *Justice League Adventures* and *Static Shock*.

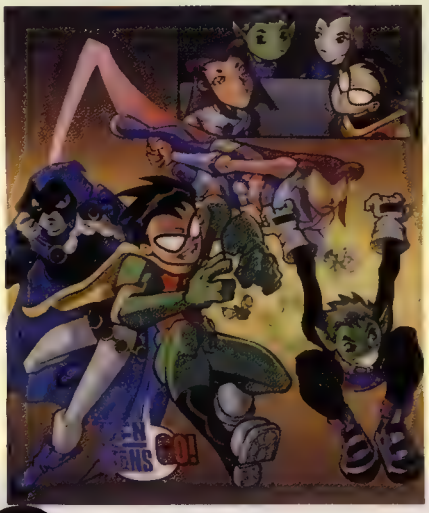
John Schneider (who knows how to fly, even if it was only in the "General Lee" in *The Dukes of Hazzard*) portrays Pa Kent, and John Glover plays Lionel Luthor, the scheming father of Lex. Glover, like his on-screen son, has had some experience with caped crusaders; he voiced The Riddler in *Batman: The Animated Series* and *Gotham Knights* and also played mad scientist Dr. Jason Woodrue in *Batman & Robin* (1997). But his experience with caped crusaders pales by comparison to that of Ma Kent, who is played by Annette O'Toole, who portrayed Lana Lang in *Superman III* (1983) opposite Christopher Reeve as Superman. Then, too, Reeve has made two guest appearances on *Smallville* as Dr. Virgil Swann — who always seems to know more than he ever lets on about what is *really* going on in Smallville, and with Clark.

And what seems to be going on in Smallville are a whole lot of strange and weird happenings, all centered on the meteor strikes that followed in the wake of the arrival of The Last Son of Krypton. These "meteor rocks" — kryptonite to the more knowledgeable — play a major role in all these events, from the strange serums and nostrums concocted by doctors

and rogues to the red kryptonite that causes Clark no end of troubles in the second and third season. As a whole, the show is an odd mix of "Silver Age Superboy weirdness" meets "post-modern X-Files conspiracies" with a dash of "young-adult *Dawson Creek*-style romantic entanglements."

The fourth season opens with a bang, since the third-season finale, "Covenant," left Clark in serious trouble: Lana left for Paris, France; Chloe, Lex, and his father may be dead; his parents' farm is destroyed; and he himself is drawn into the Phantom Zone. Obviously, somehow, he escapes, though not without repercussions. When he finally *does* return, he finds new dangers, mysteries, and potential allies. Chloe has been killed and buried — maybe. Her cousin arrives in Smallville to investigate her death; she's a young, strong-willed woman named Lois Lane (played by Erica Durance). And he may face his greatest test ever — as the fastest man alive, Bart Allen, comes to town...

The *Smallville* comic book is released monthly, with #10, "Who Shot Lionel Luthor," releasing in September. *Smallville* #1-4 have been collected in a $9.95 160-page trade paperback. *Smallville — The Complete First Season* (2001-02) and *The Complete Second Season* (2002-03) are both available on DVD, individually and in a combined package. *Smallville: The Official Companion Season 1*, a complete guidebook to the first season, was released this month — and is reviewed in this issue's *Bound for Glory* section.



***Teen Titans*** (2003+) on Kids' WB follows the adventures of younger superheroes of the DC universe — including Robin (voiced by Scott Menville), Beast Boy (Greg Cipes), Cyborg (Khary Payton), Starfire (Hynden Walch), and Raven (Tara Strong) — as they take on the villain Slade (Ron Perlman) and his henchmen from H.I.V.E. (the Hierarchy of International Vengeance and Extermination). Unlike *Justice League Unlimited*, *Teen Titans* is not a part of the DC Comics animated continuity.

Generally full of youthful exuberance and wackiness (as compared to the rather more somber and staid *Justice League Adventures* of their adult counterparts), *Teen Titans* also has episodes with a "message," when Titans learn to deal with fear, obsessions, jealousy, anger, and other emotions and problems that young people deal with, as they grow and mature. Of course, the message rarely gets heavy enough to drown out the fun. Combined with the classic *Batman: TAS* style of animation, which also works very well with *Justice League Adventures*, *Teen Titans* has held a strong position on Kids' WB.

*Teen Titans* is still finding its footing. Aug. 28 marked the official beginning of the third season with "Deception," though the series had shown only 26 episodes before that date. Tied in with, not one, but two comic-book titles — the classic *Teen Titans* series and the younger, more directly tied-in *Teen Titans Go!* — the show has a broadening audience, both young and old. *Teen Titans: Divide & Conquer*, which collects the first six episodes, is in stores Sept. 28 on DVD and VHS.

***The Batman*** (beginning on Kids' WB in September) returns solo this year, with Rino Romano (who voiced Spider-Man in *Spider-Man Unlimited*) voicing Batman-Bruce Wayne and Gina Gershon (who voices the android Six in *Tripping the Rift*) voicing Catwoman-Selina Kyle. This series, like the *Teen Titans* series, is *not* a part of the growing DC cartoon universe continuity — it picks up with Batman in a pre-Robin "Year Three" and runs with it, as he first encounters his classic villains, such as The Penguin, The Riddler, and, of course, The Joker.

***Krypto the Superdog*** (beginning on the Cartoon Network in April 2005), that loveable super-pooch, returns in his own animated series. Krypto also is not (at least not *seemingly*) a part of the ongoing DC cartoon continuity. He rockets to Earth from Krypton in a test rocket created by Jor-El. When he arrives, he takes on the role of defender of animals in Metropolis — having mostly the same powers as Superman — with his young human sidekick-master, Kevin. Naturally, it wouldn't be Metropolis without Lex Luthor, who becomes the fly in Krypto's ointment.

THE CUTTING-EDGE HORROR ANTHOLOGY

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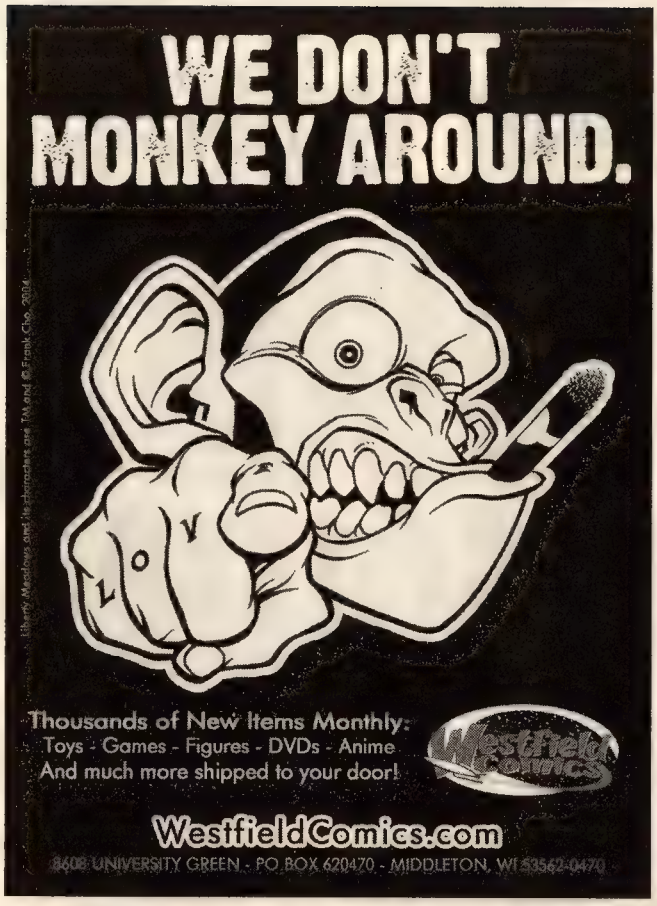

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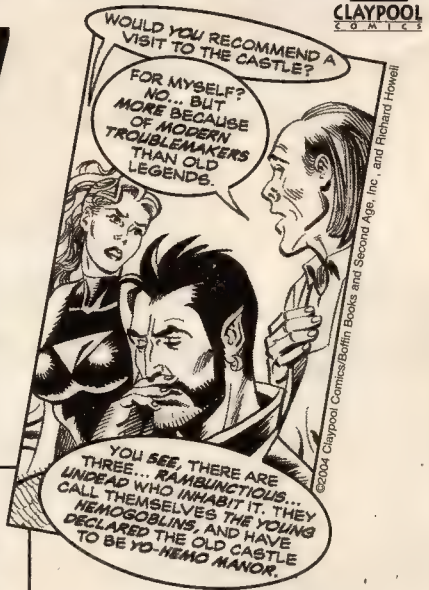
ELVIRA® #137

"Movie Macabre" isn't broken — but station manager Rosalind Wyck still pays big bucks for a media/imaging consultant to "fix" it, in **"Monster Ratings!"** by **Strom, Day**, and **Lachance.** Also **"Little Crop of Terror!**

SOULSEARCHERS AND COMPANY #67

Bridget and Baraka's honeymoon tour takes them to Dracula's castle in Romania — oh, do they know Drac's visiting his undead posse from back in the day, ...night? It's in **"Lessee Who's Dead!"** by **Peter David, John Heebink,** and **Al Milgrom.**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FOR MYSELF? NO... BUT MORE BECAUSE OF MODERN TROUBLEMAKERS THAN OLD LEGENDS.
YOU SEE, THERE ARE THREE... RAMBUNCTIOUS... UNDEAD WHO INHABIT IT. THEY CALL THEMSELVES THE YOUNG HEMOGOBLINS, AND HAVE DECLARED THE OLD CASTLE TO BE YO-HEMO MANOR.
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| ❑ #27 – 31 EA | $3.50 | ❑ #16 - 25 EA | $3.00 |
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# four things NOBODY KNOWS about comics

**The wise hobby knows there is much it does not know...**
**...and there's plenty that we don't know about comics.**

**Who reads them?**
**Do movies help sell comics?**
**How many comic books have been published?**

**And that's just for starters.**

**How did a hobby this wise survive for 70 years?**

by **JOHN JACKSON MILLER**

Illustrations by **CHUCK FIALA**

*"...and Ken Jennings, before we continue, let me just say that your current* ***Jeopardy*** *score, added to your 68-day run on our program — has just exceeded the net worth of Merv Griffin. One more correct response and he'll have to find honest work. Make your selection."*

*"Thanks, Alex. Let me have* ***'Comic Books'*** *for $1,800."*

*[...annoying sound effect...]*

*"Once again, you've found the first of our two Daily Doubles. How much will you wager this time?"*

*"$31,416, Alex."*

*"Why that number?"*

*"It's a thousand times pi, Alex. It's one of my favorite irrational numbers."*

*"We're showing off, now, Ken."*

*"Thank you, Alex."*

*"Very well, then. For $31,416 in the category* ***'Comic Books'****, here's the clue:* ***'Nobody really knows.'****"*

*"Huh? What kind of a..."*

*"I need a response, Ken."*

*"Uhhh..."*

*[...less annoying sound effect...]*

*"I'm sorry. Of course, you know the correct response:* ***'How many comic books have been sold, ever?'*** *Tough break."*

*"How could I have..."*

*"We also would have accepted,* ***'Who buys comic books?'*** *You still have $8,004. Move on to your next selection."*

*"Err... OK. 'Comic Books' for $2,000."*

*[...annoying sound effect...]*

*"And you've found our second Daily Double of the round!"*

*"What? You can't have two Daily Doubles in the same category!"*

*"Why not?"*

*"You just, like, don't. I've never once seen..."*

*"Ken, Ken. You've been here 20 weeks. I've been here 20 years. I've been to Art Fleming's house, Ken. Let's not debate what we can and can't do on* ***Jeopardy****. How much will you wager?"*

*"Well... $8,000, I guess..."*

*"For $8,000, the answer is:* ***'They do — except when they don't.'****"*

*"I don't understand the —"*

*"In the form of a question, Ken."*

*"Are we still taping? Is this some kind of—"*

*[...less annoying sound effect...]*

*"No, I'm sorry. The correct response is:* ***"Do comics movies help comics sales?*** *Tough luck, there, Ken..."*

*[...annoying sound effect in a higher key...]*

*"...and we've run out of time. But you can still rescue yourself in Final Jeopardy, Ken. You have four dollars and can still tie your nearest competitor with your response to this category..."*

*[ding]*

*"****'...Things Nobody Knows About Comic Books.'*** *Make your wager, and we'll be back after these messages..."*

Donald Rumsfeld said it best: "There are known unknowns ... We know there are some things we do not know." Admirably existential, as Secretaries of Defense go. (That Caspar Weinberger could be so *bourgeois*.)

To go a step further, there are things we can know, and there are things that are simply unknowable.

"Is there life under the frozen crust of Jupiter's moon, Europa?" With billions of dollars, the right technology, and plenty of patience, we can know.

"What do women really want?" Good luck, Perfesser. Tell us how that works out for you.

There are a lot of unknowns about comics. Unfortunately, many of them happen to be things that people *outside* comics ask us all the time. Like, they think they're important or something.

This is probably a bad thing.

Many a comics professional has been satisfied with conventional wisdom and wild guesswork — in part, because we've thought these things belonged in the "simply unknowable category."

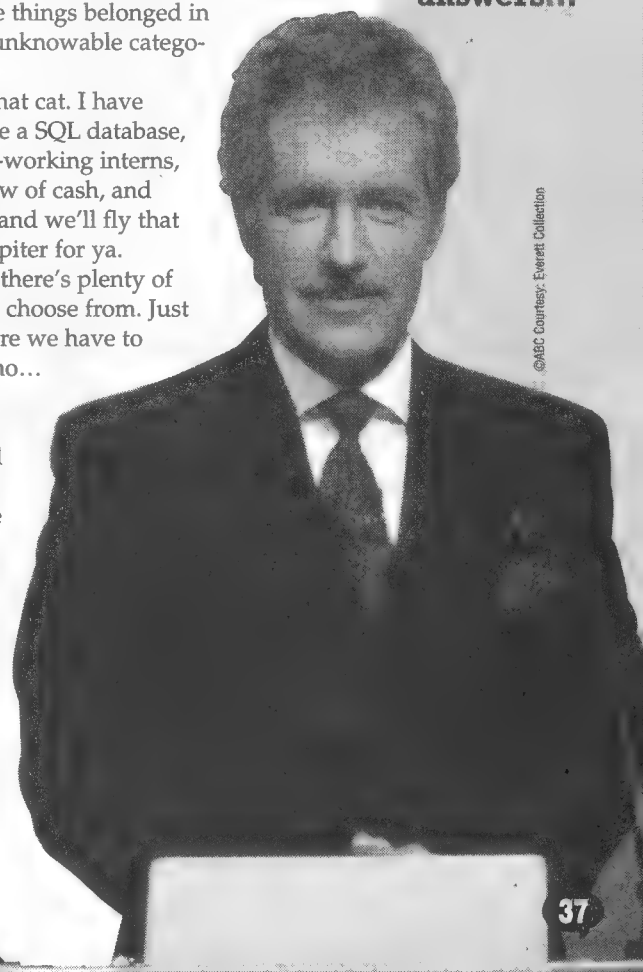
I am not that cat. I have faith. Give me a SQL database, enough hard-working interns, a wheelbarrow of cash, and no deadline, and we'll fly that mission to Jupiter for ya.

But, man, there's plenty of unknowns to choose from. Just the ones where we have to go "uhhh... no... sorry..." to newspaper reporters and investment advisors here in a single month...

...well, you could get a ***CBG*** column out of it. In no particular order:

**He's got questions.**

**Too bad we don't have answers...**



©ABC Courtesy: Everett Collection

**Wal-Mart probably knows what you dream about at night.**

**We in the comics business are still trying to nail down whether you actually *read* what you buy...**

## Who reads comic books?

***Who wants to know:*** Boy, this one's brutal. *Everyone* wants to know this one, from the magazine reporters doing "state of the business" pieces to people trying to get loans for their comics shops — and everyone assumes we have hard evidence.

And why wouldn't they? Not only does Dole know the demographics of avocado buyers, but, if we all used those police-state IDs they call grocery savings cards, they'd also know their customers' political leanings and last five foods purchased.

(What are they *doing* with all that whipped cream, anyway?)

***What we think we know:*** Comics publishers have some survey data, although nothing like A.C. Nielsen's Bookscan yet exists. Most of it stays private, while the less embarrassing stats wind up in advertising media kits.

One of the problems with publishers interviewing their own customers is that we only get one blind man's view of the elephant, as the cliché goes. The typical ***CBG*** reader, for example, is highly educated, has a job, has been in the hobby for many years, and owns tens of thousands of comic books. (At least, that was before we went monthly and mass-market. No data yet on you newbies — so don't let us down!) But, certainly, our reader is more educated than most comics readers, more employed, has been in the hobby longer, and owns more comics than the average comics fan. We just don't know *how* above average you are!

WHO READS 'EM?

There have been other small, but noble, local efforts to fight the darkness. I met a retailer once who ran a massive survey, recording the demographics and buying habits of hundreds of her customers, using multivariate regression on the results to determine strength of correlation. We had our second child last November.

So, in the absence of data, we have a lot of hunches.

We say most comics buyers are guys, and we feel pretty safe in that. Or we did, until manga came along.

We say the average reader is in his late 20s or early 30s, and we feel significantly further out on a limb there. In fact, some of our wider surveys have suggested there are two "peaks" to the age graph — during adolescence and in the 20s — with a big dropoff in readership during high school, when we're going on dates or getting beaten up. (In my case, both. My junior prom date had a problem with anger management.) And the height of those demographic peaks varies. When there's a boom, like the one in the early 1990s, the younger set really plows into comics as a fad — and the average reader's age drops like a pet rock. Then something else comes along, and it all changes again.

Those darn kids. They're fickle, that's what you are. (Except for *you*. We *like* you...)

***How not knowing hurts YOU:*** Publishers who like to actually *sell* comic books — and believe it or not, we've seen some that didn't actually seem to care — obey the Chromium Rule of Marketing: Sell to the audience you *have*, not the one you don't.

There's a simple reason publishers say in their solicitations that a new title appeals to the fans of, say, *Sandman*. It's because saying (as many new publishers repeatedly do) that their new comic book fits in no genre, defies classification, and is in no way like anything ever seen before is a big ol' ***BEWARE*** sign for many cash-conscious retailers. "I know I have *Sandman* fans in my store," they think. "This other thing — that's a risk." We can shellac the practice of "preaching to the choir" all day long, but in a market where neither publisher nor retailer wants to assume risk, you can assume most of next month's offerings won't be wildly different from last month's offerings.

But if publishers — and certainly retailers — don't know their customers, there's a fair chance whole business plans will be mis-targeted. In the down-side of the 1993 boom, once many of the kids had left, many publishers had slates that disproportionately targeted the younger readers. Once it became apparent that we were going back to the core, pre-existing (read as: older) readership, you saw a lot more attention paid to continuity and nostalgia. Too late for any of those customers who'd already

left the field during the interim when they weren't getting enough of what they wanted.

And for a specific example, at some point, the folks behind Tekno-Comix made the leap from the fact that Leonard Nimoy and Gene Roddenberry had fans who read comic books to the guess that those fans were looking for comics actually written by Nimoy and Roddenberry. Reasonable theory? Maybe. But, if a little more of that $1 million in advance promotional money had been spent on more detailed readership research, would it have changed any minds?

***What it'll take to get an answer:*** If a Bookscan-style tracking system, as found in major bookstore chains, could be married up with some kind of information-bearing frequent-customer card, we would then see all. "Jeeves, I see all," we would say. And Jeeves would bring us our cocktail and our dinner jacket (though not the smart red number we wanted) and we would retire to the drawing room.

## Do movies help comics sales?

***Who wants to know:*** Every single newspaper reporter calling this year has uttered these five words above, invariably in immediate proximity to the name "Spider-Man." It is a fact of supereminent importance, in their view, taking precedence even over the spelling of Spider-Man's name. (The Amazing Spiderman, we note, is a practicing dermatologist in Schenectady.)

I once edited the *Softwood Forest Products Buyer*, and they never once asked whether *A River Runs Through It* had an impact on sales of Western Red Cedar. And I never asked anyone in the trade myself, because I (a) doubted there would be any connection and (b) was too busy chewing my fingertips off in a desperate bid to escape writing any more about lumber.

I don't always understand the importance of this question in the comics case, either. I vaguely gather that outsiders think it's natural that the people who wrote the recipe and perfected the menu should get some scraps from the smorgasbord. I'm not at all sure this dynamic works in life — or *should* work. The polka came from Poland, but if we kicked back to Krakow one tenth of the hell that is a Wisconsin wedding reception, ambassadors would be recalled.

Still, *Entertainment Weekly* thinks we should look into it. So…

***What we think we know:*** Here's the theory: Movies help comics sales — except when they don't. Genius, huh?

Actually, my own answer is a little more refined now. Cinematic cross-over sales into comics shops are a function of

- how well the movie does;
- how recognizable the character is as a comics character;
- how widely available the related merchandise is when the movie comes out; and
- how much cash comics retailers have on hand.

**Case #1: *Batman* (1989).** You weren't around to remember, kids, but no one was expecting it to be worth a damn. *Beetlejuice* didn't say "Bruce Wayne" to most people. I was so worried, myself, I hid from all advance information until the premiere — and then was so relieved I went on to see it 11 more times. (Different days, of course. They made me leave once or twice.)

To a degree, Madison Avenue had withheld judgment, too — and, for a brief, shining week or so, you could walk by Spencer's Gifts without seeing Bat-everything — and past there to the comics shop, which had loads of Batman goodies from over the years. The summer of 1989 thus goosed a recovery already started following the earlier black-and-white collapse — and later growing into the colossal market of the early 1990s. But…

…when **Case #2: *Batman Returns* (1992)** came out, all the mainstream outlets had already been hip-deep in Bat-memorabilia since the month after the *first* film came out. Result: Comics retailers said it didn't contribute much to their already stellar years, despite its decent box-office.

**Case #3, *Men in Black* (1997)**, demonstrated that when the mainstream audience doesn't know characters are from comics, there's no bounce whatsoever for the hobby. (Hell, *we* hardly remembered *Men in Black* was from comics — and Marvel itself barely put out a couple of comic books to capitalize on it.)

**Case #4, *X-Men* (2000)**, demonstrates a bit of this, since the fact that *Uncanny X-Men* had been the top-selling comic book for nearly two decades was news to the general public, who, never having seen Wolverine Underoos, can be excused. But the bigger problem was that comics shops were at the end of a seven-year recession and had no money to advertise their presence as a place to "read more about it." In fact, things were so tight that three consecutive stores I went into had ordered no extra shelf copies of *X-Men* at all.

That's why **Case #5, *Spider-Man* (2002),** comes closer to the mark of a "comics movie that helped the comics." Most retailers had experienced five consecutive growth quarters by the film's release, and we, as a community, had the resources to tell the world we

**If comics retailers had still been hiding under their counters in 2002, it's likely that no amount of Hollywood wall-crawling could've helped them.**

© 2002 Sony

**For sale: One *Howard the Duck* movie standee.**

**It looked like a good idea at the time.**

**Of course, so did those Wang Chung tickets....**

existed with Free Comic Book Day.

But there are certainly cases that don't fit neatly into the formula I've described — and how can we know whether the movie is really helping, or it's something else?

*How not knowing hurts YOU:* It's good for comics fans when comics shops prosper; it's bad when they don't. Pretty simple, that.

If your local retailer assumes that no external event will help his business and takes no risk — then he misses a potential business-saving reward if it turns out that, yes, spending promotional dollars around certain movie releases *can* be a comics-shop moneymaker. Your store isn't out anything, but it's no closer to clearing rent than it was, either.

And if your local retailer assumes *every* film will help sell his products, he risks being stuck with cases of *Howard the Duck* trading cards if it turns out that, no, some films just *aren't* going to inspire the instincts of the masses to acquire every logo-laden widget that surfaces.

Assuming the likely case that "some help, some don't," knowing exactly *what* makes a particular film likely to help sure would come in handy, wouldn't it?

*What it'll take to get an answer:* We're going to need that point-of-sale tracking, again, this time with some mechanism for getting new customers to divulge how they found out about the store and why they dropped in.

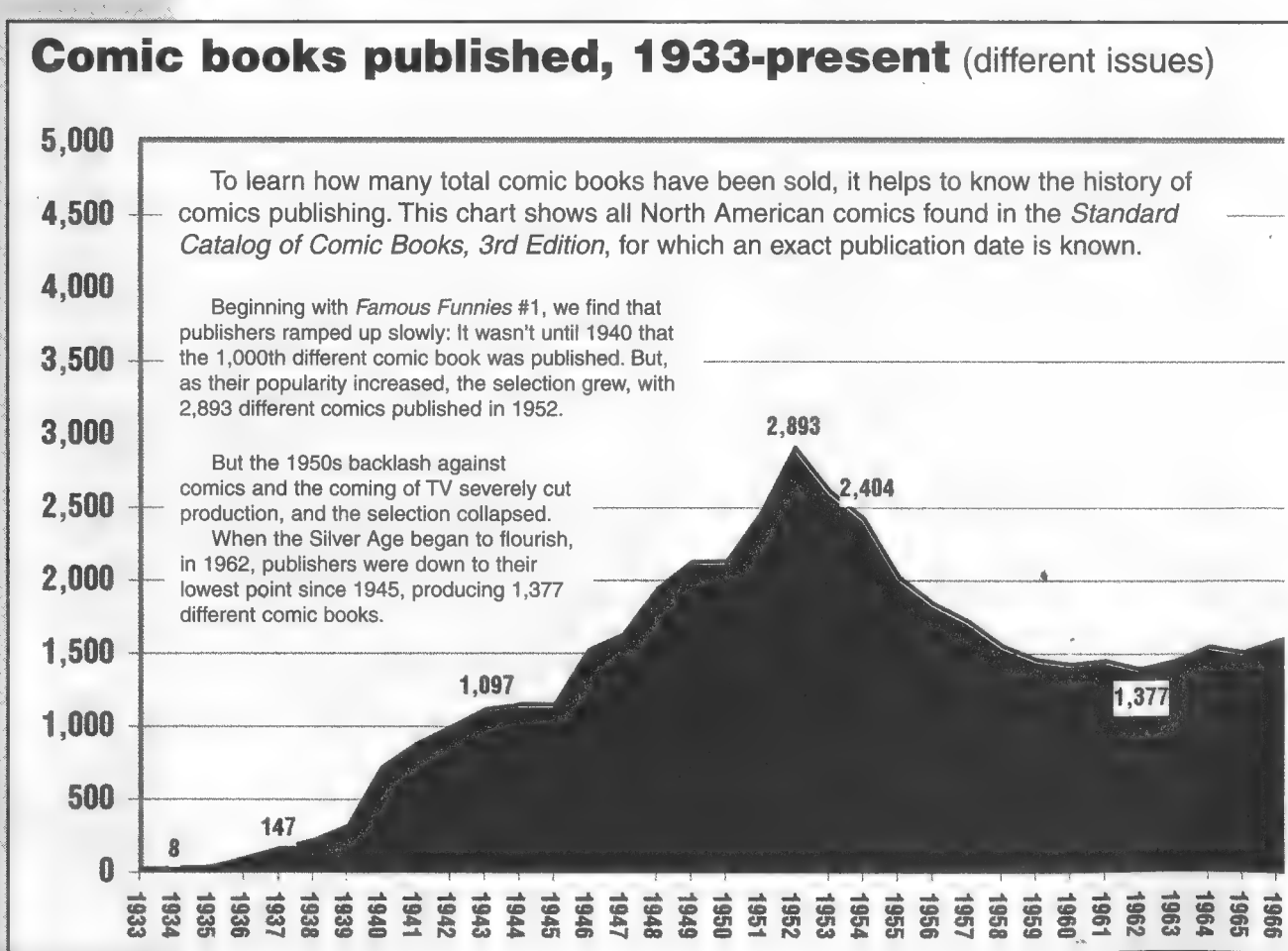
## How many comic books have been sold, ever?

*Who wants to know:* This one tends more toward the college student writing the term paper, we've found.

Around about April and November every year, we hear from all the grad students working on their degrees in "Popular American Literature," "Cultural Dynamics," or some similar post-modern flight of academic fancy. (It always makes me feel like a rube for not opting out of Advanced Calculus.) They mumble something about the "art form" and how they want to gauge the "cultural footprint" of comics *vis-à-vis* other media — and they actually use the words *"vis-à-vis"* so we'll know they're serious.

Too bad we don't have any simple answers for them...

*What we think we know:* This has always


Comic books published, 1933-present (different issues)
To learn how many total comic books have been sold, it helps to know the history of comics publishing. This chart shows all North American comics found in the Standard Catalog of Comic Books, 3rd Edition, for which an exact publication date is known.
Beginning with Famous Funnies #1, we find that publishers ramped up slowly: It wasn't until 1940 that the 1,000th different comic book was published. But, as their popularity increased, the selection grew, with 2,893 different comics published in 1952.
But the 1950s backlash against comics and the coming of TV severely cut production, and the selection collapsed.
When the Silver Age began to flourish, in 1962, publishers were down to their lowest point since 1945, producing 1,377 different comic books.
5,000
4,500
4,000
3,500
3,000
2,500
2,000
1,500
1,000
500
0
8
147
1,097
2,893
2,404
1,377
1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966

been a pet subject of mine. I spent so much time as a kid counting and recounting the comics in my collection, on committing to a comics career I figured I'd begin counting all *your* comics, too.

The problem is, unlike coin collectors, who have official statistics from the U.S. Mint and other sources as to how many of everything initially went into circulation, we have to piece together the information ourselves. For years, we've had a mishmash of postal statements, distributor reports, and patchy behind-the-scenes publisher data to draw from. And what's available depends on the era. Postal statements are available for some years and not others, some titles and not others. It's complicated.

But we're finally making headway. I just sent the third edition of the *Standard Catalog of Comic Books* to the printer, and among other things in its 1,584-page girth is much of what's available, to date:

- Diamond Comic Distributors order totals for 20,636 different comic books;
- Capital City Distribution order totals for 24,254 different comic books;
- Postal Service Statements of Ownership for 21,090 different comic books;

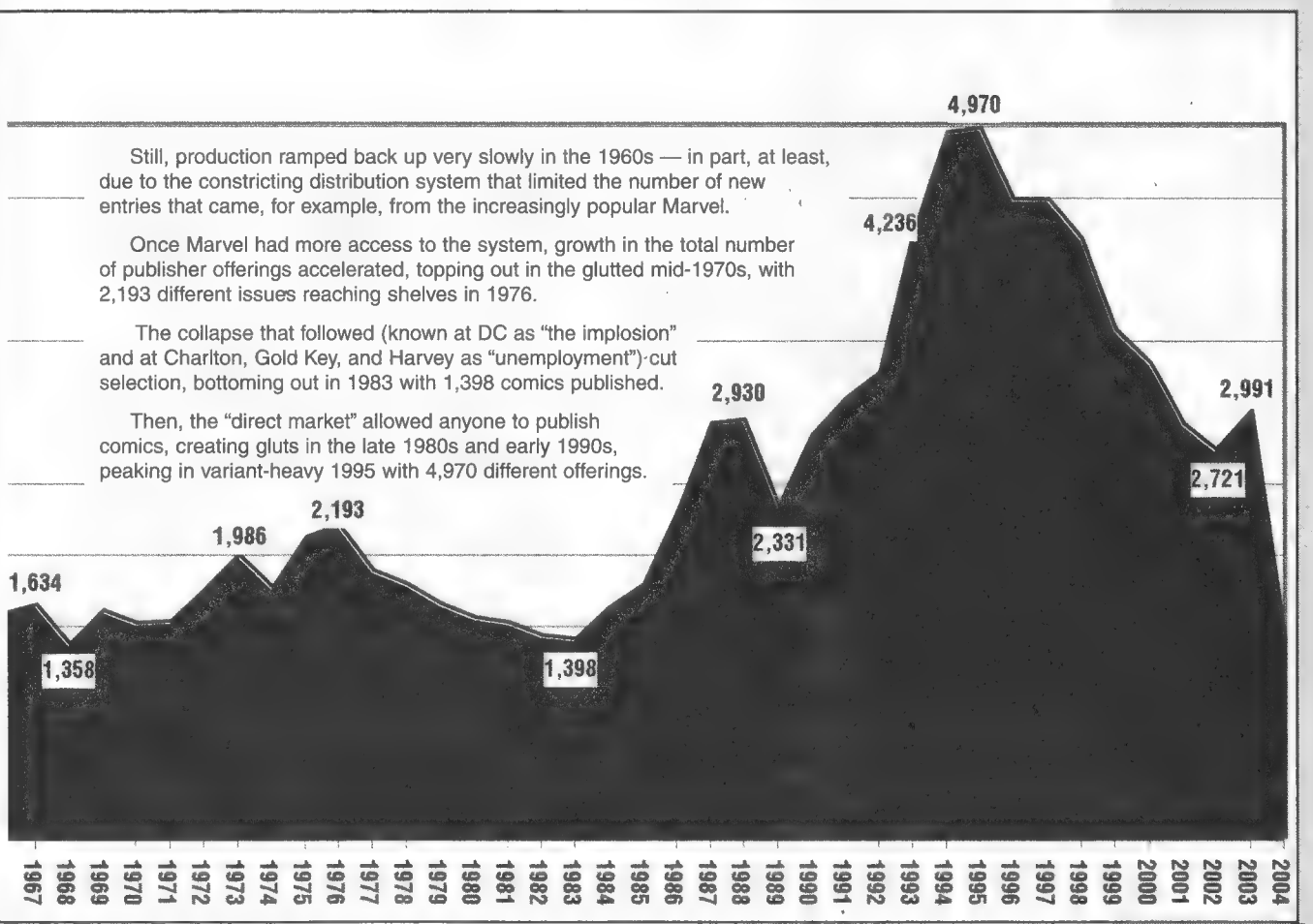
and miscellaneous other data.

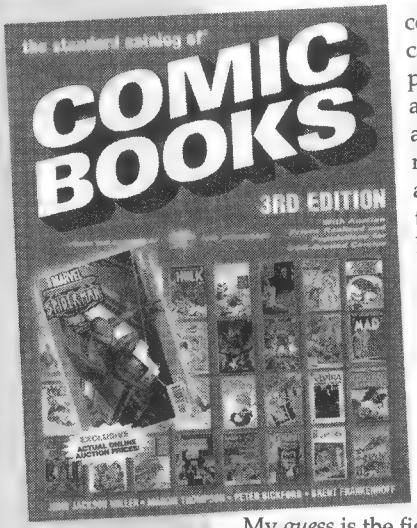
We can't simply add the numbers from these sources together, because some of the sources overlap: a Marvel comic book Diamond sold would also be counted in that Marvel title's Statement of Ownership. But just adding up the known comics with Statements of Ownership — mostly Marvels and Archies since 1960, DCs from 1960 to 1987, and various defunct publishers — we can account for **4,152,047,516 copies** that were sold by publishers and never came back.

That's an interesting number, since it gives us a starting point for estimates about comics overall. Those 4 billion copies represent, again, 21,090 different issues — and we know there have been about 160,000 different comic books published since 1935. That'd suggest an overall all-comics-ever total paid circulation of around **30 to 35 billion copies**.

Or would it? It's dangerous to make assumptions at a level where your margin of could hit 11 digits. Consider this: By querying the ***CBG*** database about the 141,000+ different comic books for which we know an exact publication year (about 90%), we find that more than half of them were published ***after 1980***. The "direct market" that sprang up to serve

**Before you can guess how many comics are still around today, it helps to know how many were out there to begin with.**

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**Knowing how popular certain comics were years ago helps us know whether or not to slate that nostalgic cover feature on, say, *Street Poet Ray.***

comics shops resulted in basically anyone who wanted to publish a comic book being able to reach an audience — and the number of selections mushroomed. But all comics aren't created equal. More than twice as many different comic books were published in 1998 as were published in 1948, but the average sales on those 1998 comics were far less.

So a lot more blanks have to be filled in before we can begin to say how many times in the last 70 years a paying customer has walked away with a funnybook in hand. My *guess* is the figure will wind up around 20 billion copies.

How many is that? Spread out, they'd completely cover Lake Okeechobee, Florida.

But they'd get wet.

***How not knowing hurts YOU:*** This hearkens back to the earlier bit about publishers trying to guess what the market wants.

When the first *Standard Catalog* came out in 2002 — in the heat of the wave of 1980s comics nostalgia — we were surprised to see several publishers immediately digging into their historical records, looking to see which franchises of the past were really popular. The memory hazes over, after all, and we can be forgiven for not remembering whether Thundercats was more or less of a cultural phenomenon than, say, Madballs or the Get Along Gang.

So it's good to have access to what the history really was, so as to avoid exhuming the wrong corpse. (The *Standard Catalog* reports that, at least in comics shops ordering from Capital City Distribution, you 1980s comics buyers didn't dig *Madballs* or *Get Along Gang* half as much as you liked *Thundercats* — and you were spared a repeat of them.)

Also, knowing how many comics were out there originally gives the consumer important information when it comes to the backmarket. If you had known that *X-Men* Vol. 2, #1, with its 7.1 million copies, had the highest print run of any comic book *ever*, you might have been dissuaded from buying an extra copy (or thousand copies) to sock away. Because it's safe to say that future archaeologists will conclude that our culture used these things to insulate our homes.

***What it'll take to find out:*** Now that ***CBG*** has a framework established within its database, it's a matter of research — publishing archaeology, if you will — and data entry. The good news on the research front is that more sources of surviving information are coming to light all the time.

I moderated a panel on "How Many Comics Exist" at San Diego this year. Among the surprises (including the impressive level of public interest in what I thought might be an esoteric topic for a consumer show) was the number of people with access to other data who volunteered it after the event. Hopefully, we'll get crunching on that data before too long.

Finding out how many were printed and sold, of course, may wind up being the easy part, when compared with figuring out how many *still* exist. But that's a much bigger topic, still...

## Will manga buyers turn into readers of traditional comics?

***Who wants to know:*** Everybody in the comics business. That about covers it.

You'd think that if millions of kids were buying comics again, we'd be in another Golden or Silver Age. (Or whatever element is left. I'm waiting for the Praseodymium Age, myself.) But, it turns out, these kids crave a particular dish: comics from Japan — or, since most can't find Japan on a map — comics that *look* like they're from Japan.

It's happened before, in other hobbies. In 1999, a moribund collectible-card-game industry was invigorated by a shot of Vitamin Pokémon. While retailers and publishers certainly enjoyed the extra attention, nerves remained on edge: How many of these kids would stay tuned for the regularly scheduled programming, once the fad faded? Who could be converted into a full-time gamer, oblivious to the national origin of the funny little figures on the cardboard?

And who, among the manga-reading masses, can be cross-trained to read their comics in the way Johannes Gutenberg intended?

***What we think we know:*** We know from the gaming example that the fad element was an *awfully* big part of the consumption of Japanese-inspired card games.

Oh, everyone tried. Manufacturers offered both copycat games appealing to fans of anime and simpler versions of American games hoping to draw kids out of their Pokéshells and into the wider world. Retailers valiantly strove to train customers to *play* the games, so customers would actually get the full use out of their purchases and maybe stick around longer.

Unfortunately, fears that more than half the Pokékids weren't actually playing the card games they were buying were well-founded. Once having the only Charizard on the block was no longer *de rigeur* for the swingset set, kid after kid dumped his collection like a hot Pet Rock. Oh, some of them stayed: *Yu-Gi-Oh!* and other games captured

players, and the hobby is in decent shape today. But ask Hasbro, which paid $325 million for former *Pokémon* manufacturer Wizards of the Coast on September 9, 1999, whether it thinks everyone who bought the game then is still buying today. Or, rather, ask its stockholders...

Comics and games provide an imperfect comparison, to be sure. We can be reasonably certain that most of the buyers of *Shonen Jump* are actually reading parts of it, rather than sticking it into a plastic sleeve (if one that big exists). The manga aftermarket is next to nonexistent, so they're not in it for the speculation.

Yet there's some question whether the comics-reading habits manga instill in their consumers will really help those readers make the jump to the wider world of North American comics — once whatever "fad" element manga has faded, or (more likely) once everything worth a damn from Japan has been translated. Manga train readers to expect far more pages, far less dialogue, and far less "density of incident," to use Danny Fingeroth's term, per page than can be found in most traditional offerings. Even if manga readers can be convinced to dig into comics starring existing U.S. comics characters drawn in a manga style, they may not necessarily be willing to change their reading habits further. (Then there's that whole back-to-front thing. That's well enough for the *Talmud*, but we're trying to move *G.I. Joes* here....)

It's also not *necessarily* the case that a kid buying manga at Borders will see the need to find his or her comics at the right and proper place, the comics shop. Again, we *hope* they'll make the trip, but there are a lot of question marks...

***How not knowing hurts YOU:*** You, the North American comics reader, have already been subjected to a number of fishing expeditions based on the premise that the fish will visit our particular lake — if only the right bait is employed.

Early on, Marvel simply imported Spider-Man and X-Men manga comics done overseas, reformatting them for the comics-sized *Spider-Man Manga* and *X-Men Manga*. They were two of the more dreadful sellers in Marvel's history. Later attempts, such as the Tsunami line, to manga-ize traditional characters, met with somewhat better, if still mixed, results, but the upshot is that publishers will keep on trying until they find something that works. If it happens that we're all wrong — that today's new manga readers *en masse* find traditional comics and characters antithetical to their interests, we'll have wasted a lot of trees — and creators' time — for little gain.

Further, at least some portion of the industry's current health comes from manga. If,

indeed, it's a fad or we simply run out of decent manga to import before we know how to — or whether we can — convert these readers, there could be trouble for your local retailer or favorite publisher.

***What it'll take to find out:*** Time, of course. And Bookscan or Amazon data showing whether any manga buyers have ever picked up *Essential Dr. Strange* would certainly help.

There we have it: Four things about comics no one really knows for sure. There certainly aren't just four, but these'll do for a start. If you've got the answers, drop us a line at *ohso@krause.com*. Good luck...

*"...and now our contestants have written the question to this Final Jeopardy answer: '**These manga readers will eventually begin reading traditional American comics.**' First to our champion, Ken..."*

*"Connery's right about you, Alex. You've been a bitter man since **High Rollers** was canceled."*

*"Time's wasting, Ken. Let's see what you wrote"*

*"I've been here a long time, Alex. I know where you park."*

*"You responded: '**Who are three people who have never been in my kitchen?**' Judges...?"*

Got answers? Write **JOHN JACKSON MILLER** at *ohso@krause.com*.

Be sure to check out his *Standard Catalog of Comic Books*, 3rd Edition, now available from **www.krausebooks.com** or your local store. You can also visit his website at **www.farawaypress.com**!

## Lessons for little guys

# Finding JUSTICE in comics

by **TONY ISABELLA**

***Green Arrow:*** *I don't belong up here … fighting monsters and aliens and super-villains. I just help the little guy out. And a big club like this, you tend to forget all about him.*

***Batman:*** *Those monsters you don't fight? They tend to stomp on the little guys.*

*— **Justice League Unlimited***

We in the United States are closing in on the end of another presidential election season, which probably explains why some of this column's reviews are of politically oriented comics and books and why the "social crusader" aspects of the tales in *Superman: The World's Finest Comics Archives* were the ones that spoke to me most strongly. You can't get away from the politics, especially here in my home state of Ohio, which has sadistically been deemed a "swing" state. It's already getting to the point at which I can't walk to the mailbox at the end of my driveway without tripping over a candidate for or a proponent of something.

I won't be using *this* forum to endorse any candidates but I wanted to express my admiration to *Justice League Unlimited* writer Stan Berkowitz for summing up my philosophy of government in just a few lines of dialogue: take care of the big monsters *and* help the little guy. Come to think of it, that's also my philosophy of what a comic-book super-hero should do.

Later in the episode, to my sad amusement, Batman tells Green Arrow that the archer is important to The League because he'll keep them honest. That may be so in the *JLU* universe, and I think it's the perfect role for Green Arrow, but it does make for an alarming contrast with the DC universe ver-

sion of the character, who is both a philanderer and a murderer.

Where *have* all the heroes gone?

Off the top of my head, about 60 of them are hanging around The Justice League's new bigger-and-better satellite headquarters, waiting to be asked to dance. ***Justice League Unlimited*** launched on Saturday, July 31, on Cartoon Network and had more "wow" per second than almost any other DC animated series.

In the wake of Earth's war with Thanagar, The Justice League has signed up dozens of new members to better protect and serve the world. In "Initiation," Berkowitz established The League's *modus operandi*, introduced several "new" heroes, did some nifty character development, and still managed to include an exciting adventure in — get this — a half-hour show. It would have been a six-issue arc in many super-hero comic books.

Green Lantern, Supergirl, Captain Atom, and Green Arrow (just hitching a ride home after turning down Batman's invitation to join The League) battle a nuclear monster in China. The back-and-forth among the heroes is enlightening, and the episode makes its points — the benefits of international cooperation and the dangers of arms proliferation — without being heavy-handed about it.

Comics fans will delight in spotting their favorite heroes in the crowd scenes. Younger viewers will be knocked out by the sheer number of heroes; it's like *Pokémon* with people. Old degenerates like me will wonder why The League has a co-ed locker room, though it does allow a wonderful scene in which Green Arrow gets his first look at Black Canary. Let's hope he's more of a gentleman than his comic-book counterpart.

This debut episode earns *Justice League Unlimited* a full five out of five Tonys. I gotta catch them all!

All the future episodes of the series, that is.

Venerable British weekly ***2000 AD*** launched its "Spring Attack" with "Prog" #1387 (Rebellion, $3.75). These seasonal launches have become standard for the comics magazine, marking the start of new features and stories. Judge Dredd aficionados should be extremely pleased with the current line-up, since, counting Dredd's strip, three of *2000 AD*'s five features are set in Mega-City One, that sprawling metropolis covering the entire eastern seaboard of post-apocalyptic America in the year 2126.

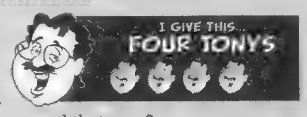
Dredd got off to a pretty good start in Progs #1387-1392 with five Done in One stories and the start of a more serious serialized adventure. The best of the one-offs was John Wagner's hilarious "Finger of Suspicion" (drawn by Cam Kennedy) which tells the tale of a hapless citizen whose unfortunate hand injury gives judges and perps alike the mistaken impression that he is saluting them with his middle finger. It's one of the funniest Dredd tales I've ever read.

The other Dredd one-shots feature a staggering array of Brit talents: writers Alan Grant, Gordon Rennie, and Ian Edginton plus artists David Roach, John McCrea, D'Israeli, and Ian Gibson. The Gibson-drawn tale features musician "Snozzy Snozzburn" and the rest of the Snozzburns. Dredd humor is often broad and usually fairly dark but it does appeal to me.

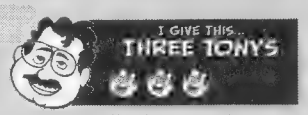
Total War, a group of anti-Justice Department terrorists, are back in Prog #1392's "Ter-

## The Tony Scale

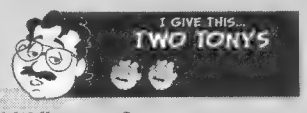
*Five Tonys:* Anything getting this rating is among the best comicdom has to offer. You should buy and read this, even if the genre or subject matter doesn't appeal to you. It's for your own good. Me, I live for comics and books this good ... but not in a pathetic "Comic-Book Guy" sort of way.



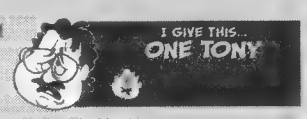

*Four Tonys:* I recommend anything earning this rating. Unless you don't like the genre, subject matter, or past work of the creators, I believe you'll enjoy this item. Isn't it uncanny how I can look right into your soul that way?



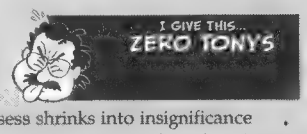

*Three Tonys:* This denotes something I find perfectly respectable. There are better books out there, but I wouldn't regret buying this item. Based on my review, you should be able to determine if it's of interest to you. Let The Force guide you.



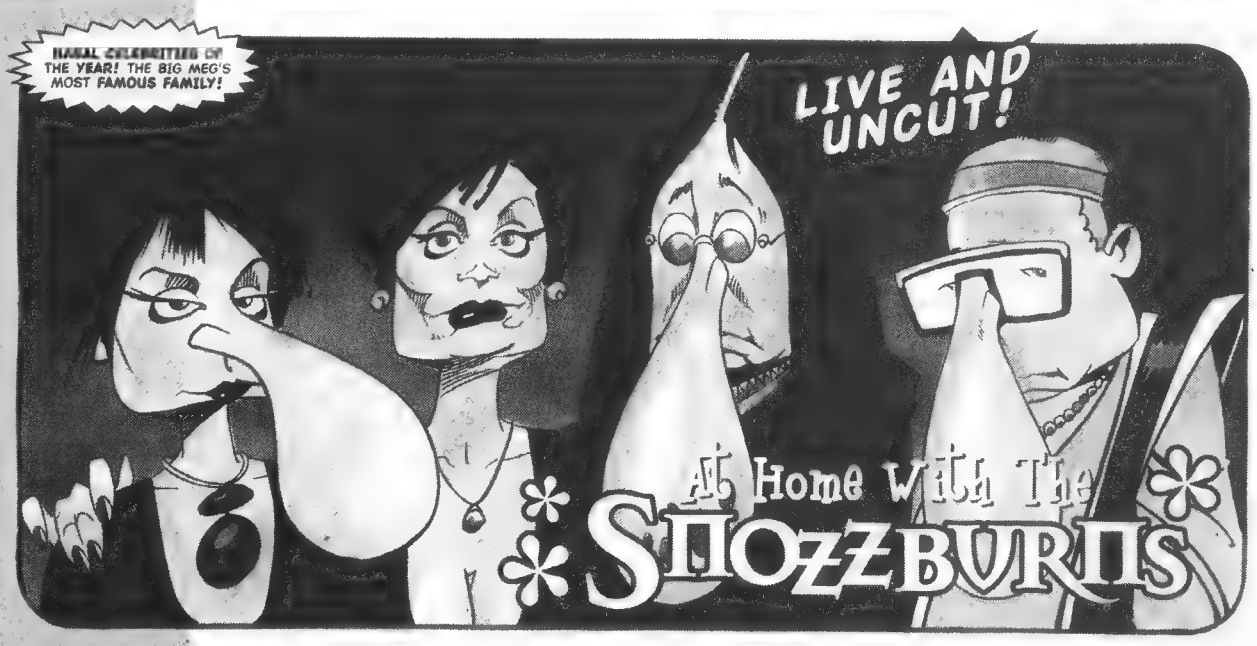

*Two Tonys:* Basic judgment call. I found some value but not enough to recommend it. My review should give you enough info to decide if you want to take a chance on it. You feeling lucky today, punk? Well, are you?




*One Tony:* Buy something else. Maybe I found something that wasn't completely dreadful in the item, but not enough for me to recommend it when there are better comics available. I only want what's best for you, my children.




*Zero Tonys:* Burn your money before buying any comic book receiving this rating. It doesn't *necessarily* mean there's absolutely nothing of value here — though it *could* — but whatever value it might possess shrinks into insignificance before its overall awfulness. Oh, I'll still love you, if you buy them, but things will never quite be the same between us.




**Of the new spring features, the one I was most looking forward to was "Savage" by writer Pat Mills and artist Charlie Adlard.**

ror," the start of a Judge Dredd serial by Wagner and artist Colin MacNeil. It's a chilling beginning to what could be an intriguing, thrilling, and even thoughtful storyline.

I'm looking forward to seeing where it goes.

"Low Life" is the second of the Dredd universe strips running in *2000 AD* at present. Written by Rob Williams and drawn by Henry Flint, the strip stars Judge Aimee Nixon, a member of the "Wally Squad," undercover officers who live the lives of street criminals and riffraff 24/7. I like the core concept but find the execution lacking. The tale's master plot — framing Nixon for mob killings — is a too-mundane waste of the strip's possibilities.

"Chopper" is much more satisfying. Its hero is a celebrated and most-wanted graffiti artist and skysurfer. He has returned to Mega-City One from his safe haven in Australia to rescue the wife of a recently deceased friend, but it's Chopper who needs rescuing from the charms of the dangerous widow. Kudos to writer Wagner and artists Patrick Goddard and Dylan Teague.

Of the new spring features, the one I was most looking forward to was "Savage" by writer Pat Mills and artist Charlie Adlard. The strip continues the adventures of Bill Savage, star of "Invasion," one of the first and most popular features ever to appear in *2000 AD*.

In the near future, Britain has been conquered by the Volgans. Savage's family died in the initial attack, and he's been fighting for freedom ever since. Then and now, the stories are an exciting hybrid of classic British war comics and grim speculative fiction. "Savage" nicely balances out the more futuristic serials appearing in the magazine.

I haven't been able to warm up to the fifth strip in *2000 AD*'s spring line-up. "A.H.A.B." — and the name alone should give you an idea what's coming — is set in 2086. Earth is threatened by a new Ebola plague and the cure can only be extracted from the brains of other-dimensional space whales. The title star is the downloaded personality of a vengeful captain, discovered by a science team in the wreck of his "whaling" ship. Writer Nigel Kitching and artist Richard Elson do a decent enough job, but the series simply isn't my cuppa. Maybe next time.

*2000 AD* will always be a mixed bag — that's the nature of the anthology beast — but I'm liking these spring issues enough to give the run three out of five Tonys.

The editorial cartoon seeks to condense the issues of the day into pearls of truth. A picture, a few words: These are the tools of the cartoonist. Brevity is not merely the soul of wit for these men and women. It's a way of life. Which is why I find it ironic that a book that celebrates their craft has a title long enough to choke a python.

Take a deep breath …

***Attack of the Political Cartoonists: Insights & Assaults from Today's Editorial Pages*** (Dork Storm Press, $15.95) features the art and mini-biographies of 150 members of the Association of American Editorial Cartoonists. Edited by J.P.

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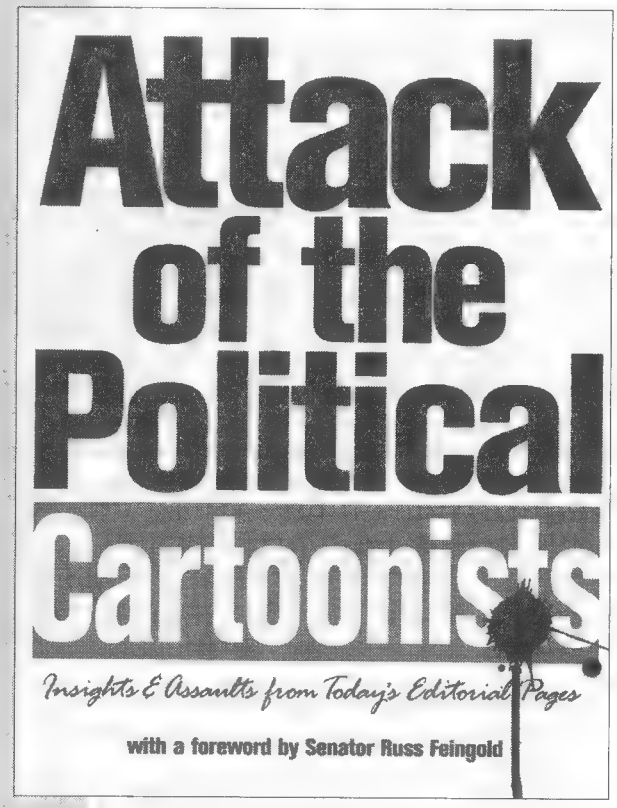

Attack of the Political Cartoonists
Insights & Assaults from Today's Editorial Pages
with a foreword by Senator Russ Feingold

Trostle and published by our own John Kovalic — both of them editorial cartoonists — the volume does convey the feel of an army of artists.

Beyond the foreword by Senator Russ Feingold (D-Wisconsin) and the introduction by Lucy Caldwell (curator of the Cartoon Research Library of Ohio State University), there aren't many actual insights about *what* they do from the cartoonists. They talk about *who* they are and what they've *done*, and their cartoons certainly express their political and social insights, but, unfortunately, readers don't get a glimpse into the workings of the minds and regimens required to convey their pearls with the staggering regularity required of them. I would have liked that from this book.

**Despite one conservative cartoonist's carping about the "liberal" media, I found that I couldn't pin any such quick label on a great many of the cartoonists.**

What the book *does* offer is a breathtaking array of talents. Despite one conservative cartoonist's carping about the "liberal" media, I found that I couldn't pin any such quick label on a great many of the cartoonists. Some of the cartoons I liked least were those drawn by cartoonists who left no doubt about their political affiliations; they tended to aim for the easiest targets.

I was delighted to see so many women and even some cartoonists of color represented in this collection. The editorial cartooning field clearly needs more diverse voices, but this is, as they say, a good start.

*Attack of the Political Cartoonists* is a fun, useful book. It earns a perfectly respectable three Tonys and my hope for even better collections in the future.

My current favorite graphic novel of 2004 is *Birth of a Nation* (Crown, $25), an audacious and hilarious political satire by Aaron McGruder, Reginald Hudlin, and Kyle Baker. Set in East St. Louis, it starts with thousands of black voters being disenfranchised and the subsequent "election" of the dim-witted presidential candidate of a radical right-wing "junta." When the mayor of East St. Louis fails to get justice from the highest court in the land, he and his fellow citizens secede from the United States.

McGruder is, of course, the creator of *The Boondocks*, one of my favorite comic strips. Hudlin is the writer-director of *House Party*, a film I've never seen but one which has just zoomed up my "must-see" list on the basis of Hudlin's contribution to this graphic novel.

Baker is, simply put, one of the most original and talented comics creators of our time.

*Birth* had me laughing out loud and, occasionally, stopping to think, "Y'know, that's crazy enough to work." I think I might have literally squealed with outright glee when I saw how the new nation of Blackland planned to pay its bills.

"Hey, man . . . you did your best."

"What does it say about us, Kendrick?"

The ideas in *Birth of a Nation* are big and brassy but never overwhelm the book's characters. Mayor Fred Fredericks is as stand-up a hero as you could ask for. His allies, some of them far less trustworthy than others, are funny, scary, and sometimes both. The citizens of Blackland are plain delightful. The book was originally conceived as a motion picture and, oh, man, are there terrific parts for actors in this story.

Telling you anything else about *Birth of a Nation* would be a disservice. It gets five Tonys and my recommendation that, if you

only buy one graphic novel the rest of this year, it be this one.

I'd like to see this book in every community and high-school library in the country. It's that good.

Contemporary authors write about their favorite comic books in ***Give Our Regards to the Atomsmashers!*** (Pantheon, $24.95), edited by Sean Howe. The 17 essays range from discussions of *Little Nemo in Slumberland* to Jim Woodring with stops along the way that include Tintin, Reuben Flagg, Adam Warlock, NoMan, and Steve Ditko.

In effect, this anthology might be the most erudite comics fanzine of all time.

My reactions to the essays generally depended on two things: how well the authors' love for the comics they were writing about came through and how much I shared their love. Jonathan Lethem, whose novel *The Fortress of Solitude* made use of comics tenets, tells of childhood friendships in relation to the comics his friends and he read. I could relate to that; even with comics fanzines, conventions, and online forums, I have never been able to recapture the excitement of talking about the new comics of my youth with the few and special friends of mine who also loved them.

Steve Erickson writes compellingly of *American Flagg!* and Gary Giddins does the same for *Classics Illustrated*. Brad Meltzer tells of his love for the doomed Terra in *The New Teen Titans*, making a case, however unplanned, that his *Identity Crisis* can be blamed on the childhood trauma he suffered at the hands of Marv Wolfman and George Pérez.

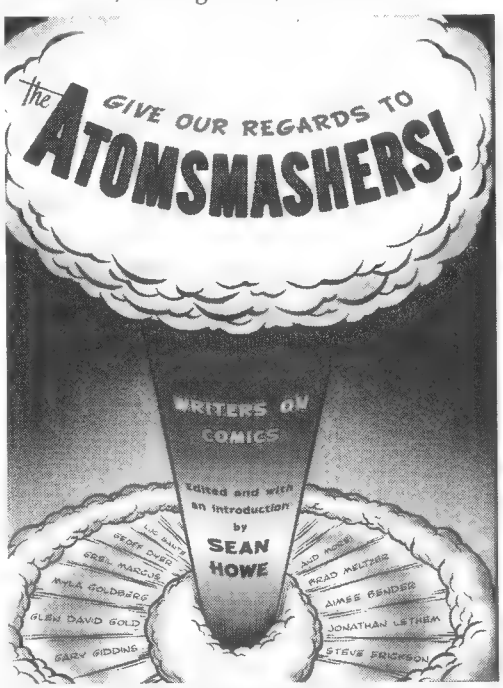
(I'm just kidding. I think.)

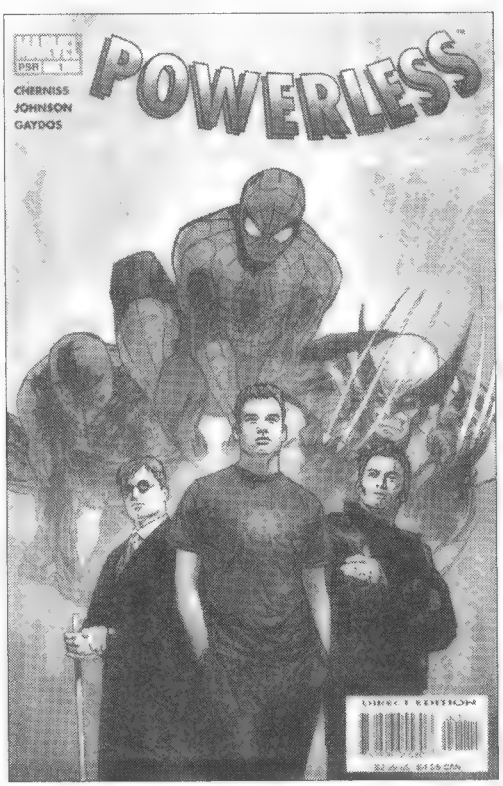
*Atomsmashers* has many enjoyable, revealing essays. Geoffrey O'Brien devotes his entire essay to a single Nick Fury story by the visionary Jim Steranko. Glen David Gold writes on a mad quest for original art. Tom Piazza presents an amusing vignette starring Bizarro and Mxyzptlk. Chris Offutt discusses NoMan and "life as an outsider." Andrew Hultkrans rhapsodizes about Steve Ditko's work.

For the most part, these essays represent the all-too-rare case of comics academics who haven't forgotten to include the fun of reading comic books.

*Give Our Regards to the Atomsmashers* is a stimulating tome best savored over several weeks. I read an essay a day or thereabouts, allowing myself the luxury of considering each for a while before delving into the next. It gets five Tonys and my suggestion that it would make an absolutely spiffy gift for the comics fan in your life … which you can then borrow from him or her.

A psychiatrist wakes from a coma to visions of mighty heroes doing battle with even mightier villains. In these daydreams, the mundane world he knows has been replaced




**... even with comics fanzines, conventions, and online forums, I have never been able to recapture the excitement of talking about the new comics of my youth with the few and special friends of mine who also loved them.**

by a world both fantastic and terrifying. Yet there seems to be a connection between these phantoms of his mind and the real-life people which he sees in the course of his work: Dr. Susan Richards, Peter Parker, Matt Murdock, Frank Castle, and others. What can it mean?

Welcome to ***Powerless* #1** (Marvel, $2.99), the launch of a six-issue series that hooked me the moment Parker rolled up his sleeve to show the psychiatrist his withered arm, a limb rendered "pretty much useless" after the student was bitten by a poisonous spider.

Now that's an "oh, wow" moment!

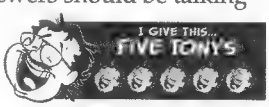
Writers Matt Cherniss and Peter Johnson, TV execs in civilian life, do a fine job introducing the Marvel heroes and villains into *Powerless* and keeping the fantastic on the fringes of their story.

**Like a good horror movie before the big reveal, there is a sense of *something* out there. We just don't know what.**

Like a good horror movie before the big reveal, there is a sense of *something* out there. We just don't know what.

Artist Michael Gaydos is a proven master at depicting the Marvel universe in realistic terms. He's as good as ever in this premiere issue. A tip of the hat must also go to whoever came up with the *Powerless* logo; it's in the style of the classic Spider-Man logo and establishes the series' mood well.

Forget *Avengers Disassembled* and *Identity Crisis*. This is the super-hero comic book that the fans and the reviewers should be talking about. *Powerless* picks up the full five Tonys.




It's good to be a comics fan these days. That thought races through my head every time I get my hot little hands on one of the DC Comics Archives. For 50 bucks (a lot less, if you know where to shop), you get some of the most pivotal tales from the publisher's long history. Even stories that aren't that good have tremendous historical value. They open windows to decades past and give readers a sense of the excitement with which readers young and old read these comic books.

***Superman: The World Finest Comics Archives* Vol. 1** ($49.95) collects The Man of Steel's adventures from *World's Fair Comics* published in 1939 and 1940 and the first 15 issues of *World's Finest Comics*. Because that title was a quarterly, these stories offer readers a chance to observe the development of Superman from his second year through 1944.

Living through the Depression and being raised in the Midwest (my hometown of Cleveland, to be specific), Superman co-creator and writer Jerry Siegel wrote from the viewpoint of your basic average guy, albeit a creative and well-read basic average guy. Superman didn't start out saving the world from space invaders. He took on the human predators who used their influence, wealth, and firepower, to afflict the common man.

He also lent a helping hand even when there was no malevolence involved. In this volume's first story, learning that the World's Fair infantile paralysis exhibit won't be ready for the opening of the fair, he builds it overnight.

These early *World's Finest* stories offer considerable variety. You get stories of criminals, political corruption, social issues, human interest, and honest-to-gosh super-villains like Metallo and The Insect Master. Among the villains, my favorite is The Skeptic, who has the power to make people hate themselves — because I once dated someone with that very same power.

My favorite all-around story has to be "Talent Unlimited" by Siegel, penciller Sam Citron, and inker John Sikela. Superman aids a band of struggling artists and entertainers, but it's the group's own talents that win them their happy endings. I love this kind of super-hero story, a genre-within-the-genre largely lost, as writers and editors embrace bigger and darker doings.

My least favorite is "One Second to Live," which may have been written by Bill Finger.

"-WHEN THE MINOR WAR ENDED...-"
SO WHAT IF WE WERE FIRED? THIS WILL GIVE ME A CHANCE TO COMPLETE MY NOVEL!
WHAT IS MONEY? MERE PAPER!
I'M THE CAUSE OF IT ALL!
FORGET IT!
OUR LANDLADY WILL GIVE YOU A ROOM UNTIL YOU FIND A JOB! SHE'S WONDERFUL!
6

AND SO PERHAPS YOU CAN UNDERSTAND WHY I WANT TO REMAIN HERE--WORK UP TO SUCCESS--AS THESE FOUR ARE CERTAIN TO!
VERY WELL. BUT WRITE YOUR FATHER AT ONCE AND TELL HIM YOU ARE WELL, AND WRITE HIM REGULARLY. I'LL KEEP YOUR SECRET... POLLY HUGHES!

# Tony says you're wrong if you believe that ...

... the human story in *Godzilla, Mothra, and King Ghidorah — Giant Monsters All-Out Attack* lessens the movie. My esteemed colleague Oliver Chin reviewed the film in ***CBG*** #1595 (Aug 04).

Writing of the generational conflict between reporter Yuri and her admiral father, Chin wrote "the distractingly melodramatic family feud eats up screen time from the beasts." I beg to differ.

Yuri and her dad are the readers' touchstones to this battle of the beasts. They keep the film from being just another big costumed punch-up.

Additionally, the emotional and professional distance between them adds a note of reality to the fantastic — and their growing respect for each other's courage and resolve gives the film one of the most satisfying endings of any Godzilla movie.

I'll see Chin's two-and-a-half stars and raise it to four.

*(Think I'm wrong about something? **CBG** columnist or reader, don't be shy about telling me. I'll make room for the comments in future **Tony's Tips** columns.)*

Its plot of Superman trying to prove the innocence of a condemned man, a not-uncommon movie plot, is Finger-esque in conception. However, even with my obvious willingness to suspend my disbelief when it comes to Superman, I couldn't swallow The Man of Steel accomplishing all he accomplishes in the solitary second from when the electric chair switch is thrown to his finding the necessary proof of innocence. Yes, it's anal of me, especially since I would have accepted the same sequence of events, if Superman had taken as little as 10 minutes to do all he did.

We fans can be a real pain in the keister, sometimes.

I have two other quibbles. One is that the writer and artist credits are somewhat questionable. Several stories list "unknown" for the writer, when elsewhere they have been reliably identified as being written by either Siegel or Don Cameron. Some of the artist credits seem to be incorrect, as well. It would behoove DC to make use of the Grand Comics Database (*www.comics.org*), which generally provides accurate information.

The second quibble is me being picky. The biography section of this volume includes an entry for noted inker Charles Paris, the principal Batman inker of the late 1940s through the 1950s. Paris deserves any praise he gets, but, as near as I can tell, he didn't work on any of the stories in the book. Whoops.

Quibbles aside, *Superman: The World's Finest Comics Archives* Vol. 1 is another great addition to the DC library. Anyone who's surprised that I'm awarding it five Tonys just doesn't know me very well. Kudos to DC for this publishing program.

One last *Justice League Unlimited* note before I go. Actor Kim Shriner, who voices Green Arrow in the series, was so thrilled over landing the role that he showed up at the recording studio wearing a Green Arrow costume. *TV Guide* quoted him as saying, "I really need to hit the gym. I don't want to show up at the comic-book conventions and have all the kids going, 'That's Green Arrow?' "

I like this man's attitude.

**TONY ISABELLA**, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com!**

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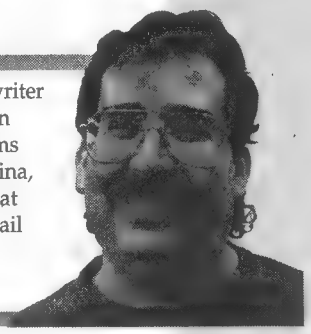
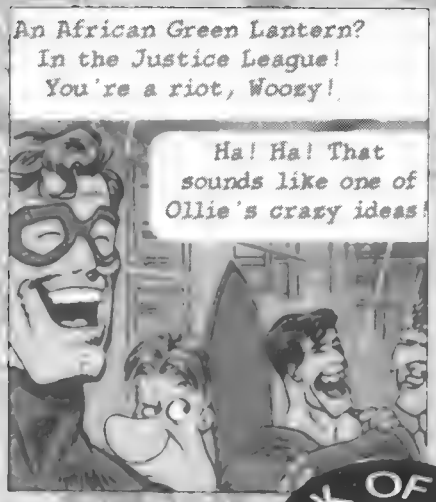


# REVIEWS




PICK OF THE MONTH COMIC BOOK

***Plastic Man* #8**

**DC**

$2.95, color, 36 pgs., available now

Writer and Artist: Kyle Baker

reviewed by **Brett Weiss** ★★★★

Returning to *Plastic Man* after a brief sabbatical (Scott Morse wrote and drew #7), Kyle Baker presents Chapter One of "Continuity Bandit," a wild and wacky tale that is chock-full of goofy gags, hilarious hijinks, and startling surprises. Though one wouldn't know it by the cover (which, amusingly enough, shows Plastic Man looking normal in a fun house mirror), the issue covers an amazing variety of guffaw-worthy material, having fun with everything from stretch-enhanced domestic chores to super-hero in-jokes to an apparent (and ultimately funny) transporter malfunction that would give *Star Trek*'s Dr. McCoy a week's worth of nightmares.

When Baker's incarnation of Plastic Man made its debut a few months ago, some reviewers (including me) compared the series unfavorably to Plastic Man creator Jack Cole's original run. And, while it's true that nothing Baker has done quite matches the unadulterated insanity of Cole's best work, Baker's energetic, infectious take on the character has charm all its own. This is the best issue yet.

www.dccomics.com

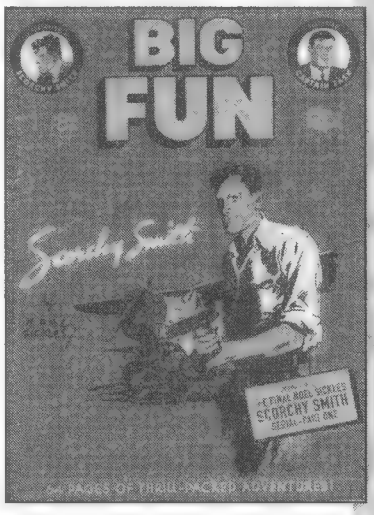
## *Big Fun Comics Magazine* #1

**American Comic Archive**

$8.95, b/w, 64 pgs., available now

Writers and artists: Leslie Turner, Noel Sickles, Frank Robbins

reviewed by S.A. Bennett ★★★½




Even if you aren't an obsessive fan of classic comic strips, you'll find a lot to enjoy in *Big Fun Comic Magazine* — it gets extra points for the title alone. But everything else about it is top-notch, as well, from the quality of the paper to the thickness of the cardstock cover.

There's a slick post-war *Captain Easy* story by Roy Crane's successor, the underappreciated Leslie Turner, set in Britain. It demonstrates the elements Turner's known for: meticulous research (although his English countryside still comes off as pure Hollywood backlot) and his love of beautiful girls, ferret-faced sharpies, and the sharpies' brutish henchmen (this one having the highly unlikely name of "Scrooby").

The highlight probably should be the start of the final Noel Sickles *Scorchy Smith* serial (a strip that's legendary for good reason), but even more fun are reprints of advertising comic strips for such forgotten products as Dr. Lyn's Tooth Powder, done by Frank Robbins working at the top of his form.

www.americancomicarchive.com

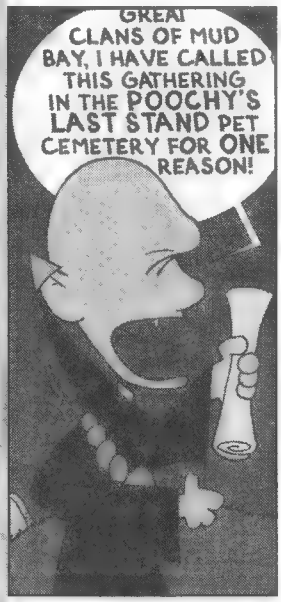
## *Dork Tower* #27

**Dork Storm Press**

$2.99, b/w, 52 pgs., available now

Writer and artist: John Kovalic (and other contributors)

reviewed by Tony Isabella ★★




*Dork Tower* is a comic book best enjoyed by gamers but one that also has content of interest to non-gamers. Your reviewer falls into a third category: non-gamers who are hopeless when it comes to games of any kind.

My favorite feature was the 15-page chapter of Kovalic's "Dork Tower" serial, a warmly amusing character play starring down-on-his-luck gamer Matt, a vampire, and the vampire's darn cute kid sister. The back-and-forth dialogue between Matt and his pals, the vampire and his sister, and Matt and the vampire was a pleasure to read, albeit a pleasure marred by my not knowing who these people were. (With 48 pages in the issue, a "cast of characters" page would not be an extravagance.)

I also got a kick out of "Dr. Blink: Superhero Shrink" by Kovalic and artist Christopher Jones and "Lethargic Lad" by Greg Hyland.

Gaming fans will get more out of this title than a strictly comics guy like me. Even so, the amount of general-interest material in the issue compares favorably to that found in other black-and-white comics priced at three bucks.

www.dorkstormpress.com

## *Soulsearchers & Company* #65

**Claypool**

$2.50, b/w, 32 pgs., available now

Writers: Richard Howell, Peter David; Artists: John Heebink, Al Milgrom

reviewed by Maggie Thompson ★★★½

People trying to pick up on the continuity of Claypool Comics will find it has considerable backstock on hand, a disadvantage only for those who obsess on comics' "collectibility." (In fact, #1 from 1993 is still available from Claypool, albeit for $6.)

Peter David's long-time scripting has preserved a high standard for the comic (in more ways than one) adventures of an athlete with an enchanted vaulting pole, a fire demon from an Arabic Hell, a demon-slaying witch, a transforming teen, an accountant with a magic bag, and the group's founder (a prairie dog). Connoisseurs of comics comedy will find in this installment a dose of Editor Richard Howell's humor, as well, when his own Portia Prinz and her Glamazons join the team in "The Enclave of Incidental Individuals!" (or "Moore or Less!"). Subtlety is out; wordplay is in, as the tale that begins, "I have no idea what's going on any more!" plunges the characters into The Literary Dimension. The fourth wall is broken, and satire abounds, as the team discovers the consequences of lack of originality in the real world. Delicious.

NOT MY BUGS! YOU CAN'T USE THEM!!!
UH, FOLKS? WHO IS THIS GUY, AND WHY'S HE WITH US?
EVEN I KNOW THAT. HE'S RENFIELD, DRACULA'S SERVANT FROM THE ORIGINAL STOKER NOVEL--
--AND ABOUT THE BUGS: THE LESS SAID, THE BETTER.
KNOCK KNOCK
KNOCK KNOCK

www.claypoolcomics.com

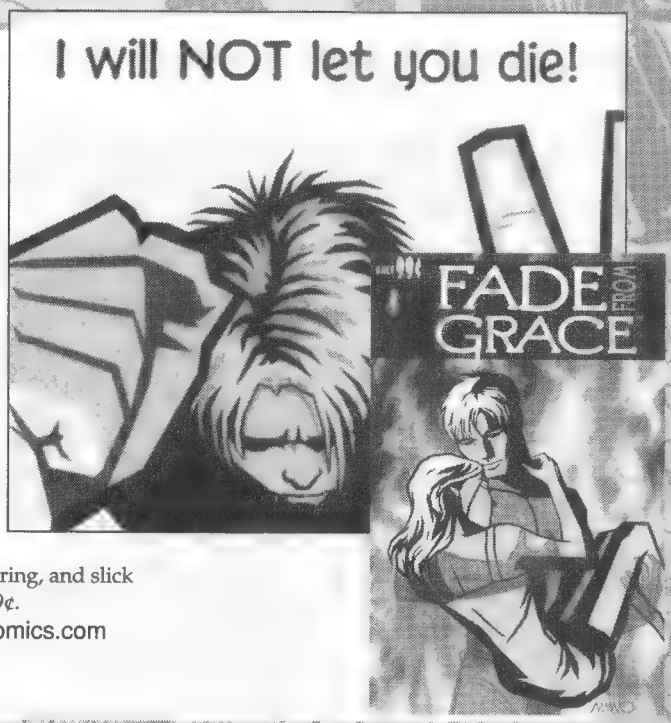
## *Fade from Grace* #1

**Beckett Entertainment, Inc.**

99¢, color, 32 pgs., available now

Writer: Gabriel Benson; Artist: Jeff Amano

reviewed by **Brett Weiss** ★★★




Published by a company best known for its sportscard price guides, *Fade from Grace* is the gently told, highly accessible tale of John and Grace, who are truly in love. Their love manifests itself through overt heroism (a rescue from a burning building), self-sacrifice (a selfless decision that gives the issue its enticing ending), and playful moments (a jog to the store to get ice cream and a frolic in the water with a beloved dog).

*Fade from Grace* marries (so to speak) romanticism and super-heroics with graceful ease, leaning on the power of Grace to narrate the tale from a sympathetic viewpoint. She doesn't nag John about the distracting nature of his newfound powers (which seem to appear during times of intense exertion) and she doesn't cajole him into using them for any specific purpose. She simply encourages him to grow as a person — an all too uncommon trait for many a married couple.

The romantic story complemented by stylish art, rich coloring, and slick paper is a bargain at 99¢.

www.beckettcomics.com

## *Runners* #1-4

**Serve Man Press**

$2.95@, b/w, 24-32 pgs.@, available now

Writer and artist: Sean Wang

reviewed by **James Mishler** ★★★★

This is what *Star Wars* comic books should be like: fresh stories, living characters, non-stop banter, action, and adventure. Sean Wang has hit the space opera-starship crew genre straight on with this series.

The five crew members of the smuggler ("runner") ship Khoruysa Brimia are a mixed bag of races, only one resembling a standard human — and even he is some sort of cyborg. Whereas, in a *Star Wars* issue, this might be an overdose of the genre form, Wang makes these characters come to life. Moreover, the universe they inhabit is as varied and vast as those of the best science-fiction authors, with plenty of real-life touches that make it that much more believable.

This first arc, "Bad Goods" (which finishes in #5), has the crew in the typical spot for would-be reluctant heroes — between a rock and a hard place, facing both worse scoundrels and the law at one and the same time, all over a mysterious cargo. And the art is finely drawn: concise, yet rich, and perfect for the story. This top-notch space-opera comic book is "must" reading for fans of the genre.

www.seanwang.com

## *Sabrina the Teenage Witch* #58-59

**Archie**

$2.19@, color, 36 pgs.@, available now

Writer and artist: Tania Del Rio

reviewed by **Tony Isabella** ★★

Sabrina gets a "manga" look, courtesy of new writer and penciller Tania Del Rio. Sabrina is now going to two schools: high school by day and "charm school" by night. She still pines for mortal hunk Harvey, but she also had a crush on Shinji, who, like her, is attending both magic and mortal school.

Del Rio's writing is growing on me fast. #58's "Spellfreeze" was mostly an introduction to the new look with a moral familiar to anyone who's ever seen an episode of the *Sabrina* TV shows.

#59's "Blue Ribbon Blues" was a major leap forward. It was an engaging tale that brought out the personalities of all the main characters while blending fantasy, humor, and romance.

Artistically, I'm not wild about the awkward amalgam of the Archie style and Del Rio's manga style. I'd like to see it move toward the more realistic manga styles to be found in *Cheeky Angel* and *Negima*, but these issues are a good start for the new Sabrina. I look forward to seeing Del Rio continue to develop as a writer and as an artist.

www.archiecomics.com

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or contact your Sales Rep.

## *Doom Patrol* #1-2

**DC**

$2.50@, color, 32 pgs.@, available now
Writer: John Byrne
Artist: John Byrne, Doug Hazelwood
reviewed by **S.A. Bennett** ★★★½

WAY AHEAD OF YOU, CLIFF!
GOOD GIRL! NOW SEE IF YOU CAN KEEP YOUR PET FREAK IN CONTROL UNTIL WE KNOW WHAT'S GOING ON, FLYBOY
EASIER SAID THAN DONE, PAL! I CAN ONLY
LISTEN

There wasn't anything "wrong," exactly, with the last version of *The Doom Patrol*. Still, it made the usual mistake of assuming it was about a super-hero team instead of the support group for victims of mad science it's supposed to be.

John Byrne, the man who almost invented the "going back to basics" concept, clearly gets it — and his approach of ignoring everything but the series' original run works beautifully. Speaking of beautiful, he's clearly a bit smitten with Rita Farr (who's never looked lovelier) and has come up with a more modern, much scarier design for both Larry Trainor (what appears to be an S&M mask instead of Invisible Man-style bandages) and his Negative Man other self (a flying black skeleton).

It's sharply written, and Byrne's art hasn't looked this good for years. Doug Hazelwood's able inks give his pages both a much-needed polish and a touch of genuine warmth. Keeping a series going these days gets harder and harder, but here's one that deserves attention.

www.dccomics.com

## *Carnal Comics: The Inside Story* #1

**Carnal Comics/Opus Graphics**

$5.95, b/w, 56 pgs., available now
Editors: S.S. Crompton, Jay Allen Sanford
Artists: Various
reviewed by **James Mishler** ★★★

Love them, hide them, or burn them, adult comics are here to stay, and Carnal Comics had a place in their modern development. How big a part the company played is up for debate, but the company's side of the story has now been told in this comic book.

It should be emphasized that, though this is an autobiographical take on the history of Carnal Comics, it is still not for children by any leap of the imagination. It gives readers a complete, graphic insider history of the rise and fall of Revolutionary Comics (founded in 1984) and its successors, Re-Visionary and Carnal Comics. It also contains stories about and photos and illustrations of the stars, lists of artists and issues, and details on such Carnal Comics characters as Demi the Demoness.

Regular Carnal Comics readers will be delighted by anecdotes about porn stars and the comic book artists, as well as the art and pictures never before available. Again, this book is not for anyone under 18 — or even for anyone with delicate sensibilities — but it is a must-have for any Carnal Comics fan, or even adult comic-book fans in general.

www.demicomix.com

## *Invaders* #0

**Marvel**

$2.99, color, 32 pgs., available now
Writers: Allan Jacobsen, Chuck Austen; Artist: C.P. Smith
reviewed by **Jack Abramowitz** ★★

*Invaders* #0, being the conclusion of a story from *Avengers*, could be seen as a "lost issue" of that title. Or, perhaps, one that was thrown out because the art was not up to par.

The Invaders are USAgent, Namor, Spitfire, Union Jack, and a few less familiar faces. Blazing Skull is back, apparently immortal and insane. There's a new, female Human Torch. (What, another one?) This issue reintroduces Marvel's Thin Man, who is less funny and more powerful than readers may recall.

Having been rerouted here from *Avengers* in order to finish the story, readers may be enticed to stick with it. The characters are certainly intriguing enough. But, as mentioned, the art leaves something to be desired.

Why is The Wasp's face swollen? Namor appears to speak without opening his lips. In general, Marvel mainstays just don't look right. Some series appropriately use more experimental looks, but this fairly straightforward super-hero title would be well advised to go with a more traditional look, at least until it earns its wings.

www.marvel.com

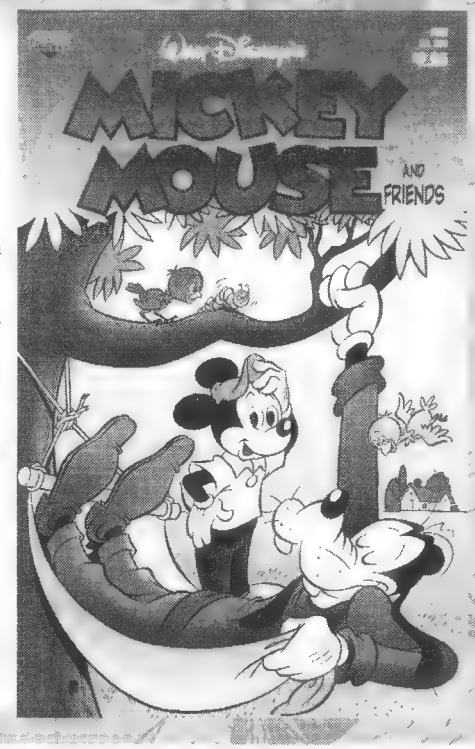
## *Walt Disney's Mickey Mouse and Friends #265*

**Gemstone**

$2.95, color, 36 pgs., available now

Writers and artists: Various

reviewed by **Tony Isabella** ★★★




When I started buying comic books, it was close to a certainty that I'd get three complete stories for my dime. Times have changed, prices have risen, but, I can still — occasionally — get three complete stories from a new comic book.

Don Markstein's "Mickey Mouse Meets Captain Thunder" is a humorous look at super-heroes and super-hero comic books. The gags are honestly funny, the art by Rodriques is lively, and the moral of the story is slipped smoothly into the proceedings.

I'm so used to the supremely capable and upright Huey, Dewey, and Louie of Junior Woodchucks fame that I was surprised to see "A Day to Play Hooky" focus on their more mischievous aspects. Even so, writer Jan Kruse did a terrific job with this Donald Duck vs. the nephews tale. The art by Comicup Studio is clearly inspired by the work of Carl Barks.

A clumsy and meandering Goofy story rounds out this issue, but two out of three is a darn good average at a time when getting even one outstanding story from a comic book is by no means a given.

www.gemstonepub.com

## *The Hire #1*

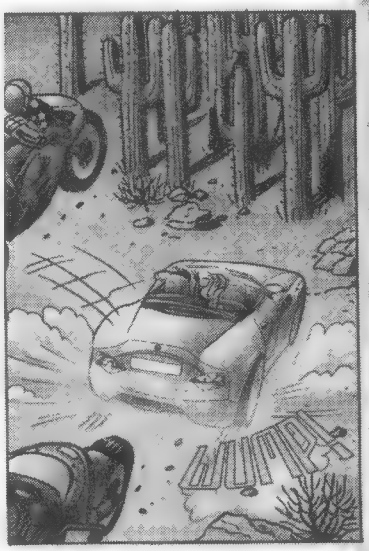
**Dark Horse**

$2.99, color, 32 pgs., available now

Writer: Matt Wagner

Artist: Matt Wagner, Francisco Ruiz Velasco

reviewed by **James Mishler** ★★★



A reader could almost think the author took a clue from classic comic books that ran and developed an entire story in one issue. He didn't, but he came close to hitting that mark.

*The Hire* is based on a series of commercial mini-movies about a man driving a BMW, a guy who will get anything and anybody anywhere — for the right amount of money. Of course, when dealing with the kinds of situations in which that career puts you, things may not always be what they seem, as The Hire finds out in the premiere issue. All he has to do this time is get a spoiled heiress from a paparazzi-besieged hotel to someplace quiet and hidden. Not as easy as it seems …

*The Hire* has been successfully ported to the comic-book format. The art is flashy (though it ranges from fuzzy to crisp), and the action is engaging. This should appeal to the original audience as well as to comic-book readers, since the story is taut, interesting, and fun.

www.bmwfilms.com

www.darkhorse.com

## *Savage Dragon #115*

**Image**

$7.95, color, 110 pgs., available now

Writer: Erik Larsen

Artist: Erik Larsen, Mark Englert

reviewed by **S.A. Bennett** ★★★

In the 30-page lead, Dragon and a cavalcade of superheroes attempt to rescue his kidnapped stepdaughter Angel in an epic that manages to shoehorn in soap opera, prominent characters being literally torn apart, and cheap shots from miniature monster Mr. Glum.

As if that weren't enough, in the thick of the action, it's revealed that Sgt. Marvel, a background bit player since the beginning of the series, has all this time been packing "God's Gun," which, naturally, can "do anything." It's an outrageous concept that has nothing to do with the plot and is introduced only to be placed in the worst hands imaginable.

The back-ups include another fine chapter in the Mighty Man serial and a great Mr. Glum and Angel short, but, sadly, too many (48!) pages are spent on a limp Freak Force story "reuniting" the team in a reality in which they never existed in the first place. It seems to exist so that Larsen can take cheap shots at his favorite low-comedy targets: prostitutes, bimbos, and fat guys.

www.imagecomics.com

## *Rabbithead*

**Alternative Comics**

$4.95, b/w, 24 pgs., available now

Writer and artist: Rebecca Dart

reviewed by **Jack Abramowitz** ★★★½

Rabbithead is a woman with (yes) a rabbit's head. She rides into town on her worm-headed horse and receives an ugly reception.

This plot is immaterial.

The magic of *Rabbithead* is in its concurrency. As things are eaten by or carried away by other things, the story diverges into three, then five, then seven parallel stories.

Divergence is relatively easy. Convergence is harder. But Rebecca Dart seamlessly folds the seven threads back into five, then three, then one.

And she does it all sans dialogue.

As noted, the story is not the thing. The medium is the message, as Dart plays with the conventions of the comics page and turns them on their ears (which turn out to be rabbit ears).

Scott McCloud has posited that online comics need not conform to the constraints of their hard-copy predecessors. Dart shows here that hard copies don't, either.

Fans of other experimental styles will appreciate what Dart has done here. It's not going to tickle the fancy of people with no taste for the different.

www.alternativecomics.com

ISBN 1-891867-72-5

## *Bloodhound* #1

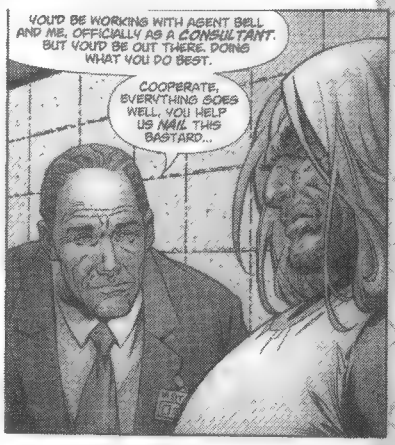
**DC**

$2.95, color, 36 pgs., available now

Writer: Dan Jolley

Artist: Leonard Kirk, Robin Riggs

reviewed by **Tony Isabella** ★★★


YOU'D BE WORKING WITH AGENT BELL AND ME, OFFICIALLY AS A CONSULTANT. BUT YOU'D BE OUT THERE, DOING WHAT YOU DO BEST.
COOPERATE, EVERYTHING GOES WELL, YOU HELP US NAIL THIS BASTARD...

"Wow!"

It's been a long time since I finished reading a comic book and had such a reaction. Dan Jolley introduces readers to ex-cop and present-day convict Travis Clevenger, a hard man with a reputation for being the best there is at what he does — and what he does is collar metahumans.

Dave Johnson's cover is a knock-out. The logo is printed on yellow police tape. The art wouldn't be out of place on a hip crime paperback of the 1960s.

Jolley's script not only introduces the characters and the concept artfully, but also gives us an exciting and horrifying example of just how good Clevenger is in a fight.

Leonard Kirk (especially when teamed with inker Robin Riggs) is a favorite of mine. He draws well and tells the story well. In this first issue, he exceeded even my expectations, depicting the prison with a gritty clarity. No stylistic tricks here, just really good art. The artists earned their share of that "Wow" this issue got from me.

*Bloodhound* is not for youngsters, but I definitely recommend it for readers 16 and older.

www.dccomics.com

## *Menthu* #1-4

**Hometown Productions/Black Inc!**

$2.95@, color, 32 pgs.@, available now

Writer and artist: Robert Roach

reviewed by **James Mishler** ★★★½

After finding this new series, I recalled reading the first four-issue volume of *Menthu* in 1998. I was then intrigued by the interesting combination of mythology and modernity, but I am even more impressed with this new volume, which retells Menthu's origins.

Menthu is Rashan N'Shanga, a young man who discovers that he may be more than a man — he may, in fact, be a god, son of an Egyptian god of old. The first four issues cover his quest to discover the truth, his acceptance of what he truly is, and his difficulties fitting in with the rest of his pantheon. The art is good and distinctive, with strong details and lush colors. The story is engaging and includes action, adventure, mystery, and enough politicking to go around. And each issue, though built on the prior, still has plenty of self-contained action to please even casual readers.

It's to be hoped that, this time around, Menthu will get a solid following to keep the series going. In time Menthu may deserve a spot in the comics pantheon among such other gods of comics as Thor, Hercules, and Oh My Goddess.

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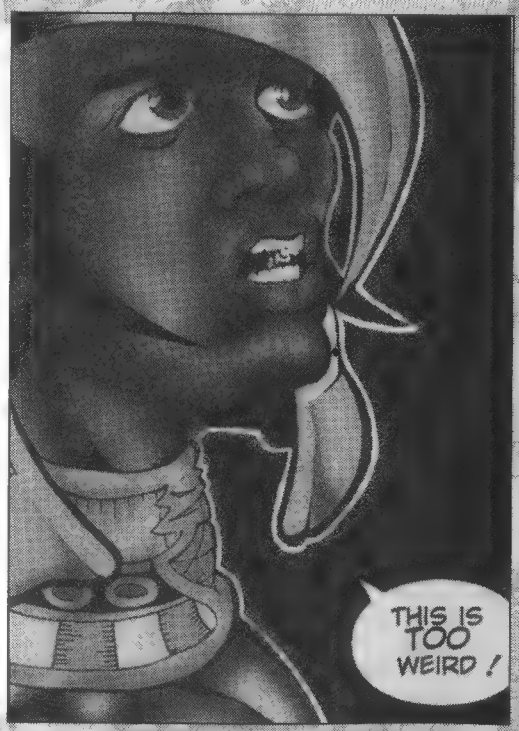

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## *Avengers* #500

**Marvel**

$3.50, color, 48 pgs., available now
Writer: Brian Michael Bendis; Artist: David Finch
reviewed by **Brett Weiss** ★★

I'M SORRY, I JUST -- I LOOK OUT TO THE CROWD HERE
AND HERE YOU ALL ARE... ALL DRESSED UP AND FANCY, AND THERE'S THIS.
THIS GUY
RIGHT HERE, FRONT ROW
AVENGERS
DISASSEMBLED
500
CHAOS

It is often said that Americans love to build up their heroes, only to tear them down. This aphorism usually applies to celebrities and the like, but the concept also has relevance in the world of comics, as evidenced by the rise and fall of the Barry Allen Flash, the Hal Jordan Green Lantern, Daredevil, and others.

The Avengers have certainly had their share of tragedies over the previous 499 issues of their landmark run, but never has such carnage (some of which has happened before) befallen the super-group so quickly or so suddenly. *Avengers* #500 ("Chaos Part 1") begins with an awkwardly written (a rare occurrence from Bendis) quiet moment interrupted by a security breach and ends in utter darkness. Sandwiched between these supposedly convergent bookends is an embarrassment of titanic tragedies, with a mutilated mansion, a shrieking She-Hulk, an irate Iron Man, and a violated Vision taking center stage.

They are powerful, gorgeously illustrated moments all (or, at least, most), but it's simply too much, too soon, too fast.

www.marvel.com

## *normalman Twentieth Anniversary Special*

**Image**

$2.95, color, 32 pgs., available now
Writer and artist: Jim Valentino
reviewed by **Jack Abramowitz** ★½

This comic can be summed up in a word: disappointing.

In the original *normalman* series, Valentino (before he used the "Jim") skewered everything in four colors, from the Big Two publishers to snack-cake ads.

Here, Valentino (with the "Jim") continues the tradition by pointing out the flaws and foibles of comics pros, fans, and retailers. The observations are for the most part unoriginal and, more unforgivably, just not funny.

Oh, there are a few nice bits. CrossGen, for example, hasn't been around long enough to get shishkabobbed as much as, say, Image (although it's probably moot).

Also included are a normalman retrospective and "normalman goes Hollywood" reprinted from Epic Lite. The latter contains equally unoriginal and unfunny observations about the television industry: observations that one might assume are semi-autobiographical. It has the additional misfortune of being over-inked.

The retrospective is probably the best part of the package for the normalphile. Sure, ***CBG*** Retroviewed *normalman* not long ago, but these blurbs are Valentino's takes, and he includes such other appearances as those in *Cerebus* and *Journey*.

www.imagecomics.com

## *Archie* #549

**Archie**

$2.19, color, 36 pgs., available now
Writers: Various
Artists: Stan Goldberg, Bob Smith
reviewed by **Tony Isabella** ★★★

I don't know if Editor Victor Gorelick planned it this way, but these four stories have a common theme of Archie contending with the modern world and coming in second.

Writer George Gladir's "Wonder Women" has Riverdale High's favorite redhead bemoaning "the gentle and adorable girls of yore" in light of Veronica's tennis prowess and the female action stars of movies and videogames. Gladir leaves scant doubt Archie will eventually have to learn to deal with the strong women of today.

Craig Boldman goes for slapstick in "Unbalanced," which draws its humor from a battle between Archie, Jughead, and a wild piece of modern art.

Gladir returns for the third round in "It's a Mad Ad World." It's Archie trying to escape from the advertising seemingly encroaching on every square inch of his world.

Finally, in "Sooo Cute," Greg Crosby pits Archie against a woman of tomorrow, when Betty's 11-year-old cousin develops a crush on him.

All these amusing stories are pencilled by Stan Goldberg and inked by Bob Smith. Archie has many talented artists, but the Goldberg-Smith team is my current favorite.

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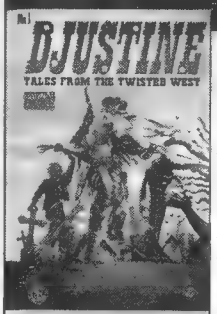


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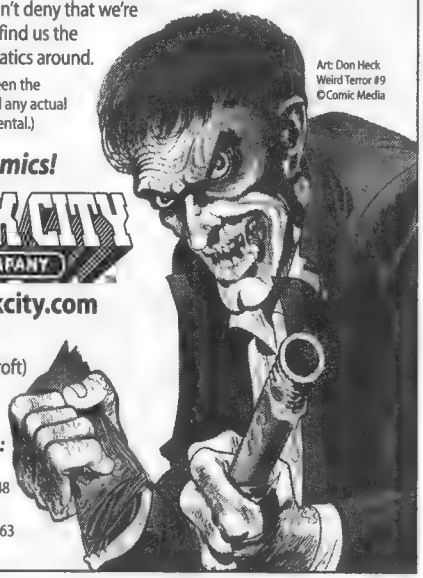
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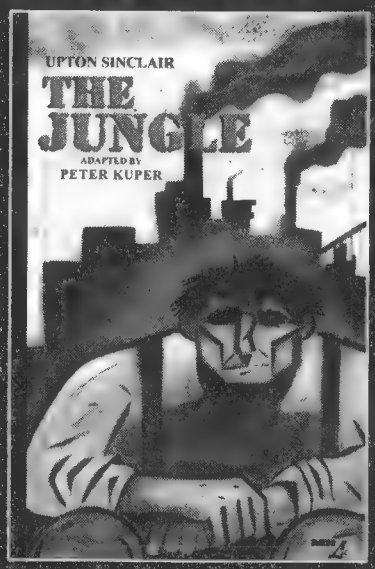


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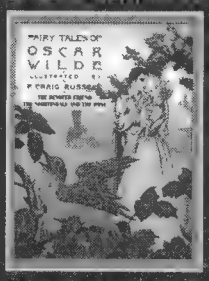


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# OBLIGATORY FIGHT SCENE!

## *Identity Crisis* #1-3

**DC**

$3.95@, color, 40 pgs.@, available now

Writer: Brad Meltzer; Artists: Rag Morales, Michael Bair

reviewed by **Jim Johnson and John Petty**

**Jim Johnson:** Wow, a DC event story with lasting ramifications throughout the DC universe? How clever! C'mon, John, laugh. That was sarcasm.

**John Petty:** Jim, you ignorant slut … It's a good thing you added that sarcasm note. I wasn't sure.

**Jim:** Hey, don't call me ignorant. Actually, this story is different, because the ramifications this time are not of the mind-bending, continuity-shaking variety that fans might be expecting. Instead, Meltzer's story focuses on a dark and secret pact made years ago by the original Justice League, a secret that comes to light when tragedy strikes close to home. One way or the other, fans will be surprised.

**John:** Surprised? Maybe. I'm more disappointed than surprised. It's no secret that this mini-series, no matter how much the creative team tries to promote it as a mystery, is all about death — cheap, sensationalistic, pointless death. It's a cheap way to sell a few books, and I, for one, am getting tired of it.

Here's the problem with something like this: Either the readers care about the characters you kill, in which case all you do is alienate your fans, or the character is so inconsequential that no one cares about him or her, and the death is pointless and just mean-spirited.

In addition to my reservations about all the killing in *IC*, I'm also troubled by the way Brad Meltzer goes out of his way to turn The JLA into a bunch of super-powered fascists, operating above the law without the slightest regard for civil, much less human, rights. These, to me, are no longer heroes, and I resent this in the same way I resented the destruction and degradation of Hal Jordan.

What ever happened to the concept of people with power who do the right thing for the right reasons? What ever happened to the concept of heroism? It certainly is not alive and well in the DC universe.

**Jim:** Perhaps not, but the DC universe is a darker place these days, and this story is simply a reflection of that. The villain's crime is nothing short of heinous, even by super-villain standards. This is what gives the story punch. Meltzer's story is emotional and suspenseful, as the revelations unfold, although his narrative is sometimes labored and overly metaphorical. Rags Morales and Michael Bair's art, though, is solid throughout, and they're clearly having fun during scenes like the League's brutal battle with Deathstroke.

**John:** I'll agree that the series is extremely well done. Meltzer is a very good writer, and Morales and Bair turn in more-than-solid art.

That's another reason I'm so turned off by this whole non-event: I expected better from creators of this caliber. And that's my dilemma with this series: It's well done, but it's just bad, like a cup of poison that tastes really good. I don't see that this is going to make the DC universe a better place; I don't see it making The Justice League better; and I don't see it as being good for comics in general.

And let's not even start about the silliness of Deathstroke being able to get the upper hand on The Flash. That just didn't make any sense.

**Jim:** Fair enough. But this story's intent was never to make the world a better place; it was to change how the DC universe is perceived. Or so the solicitation said. It might not fix all of the DC universe's woes or be a continuity reboot, but it's still an important story that's full of surprises.

**John:** Hmm, I'd disagree that this story is "important." "Sensational," maybe, but I doubt it will have any lasting impact on the DC universe.

**Jim:** We'll see. Good night, John Boy.

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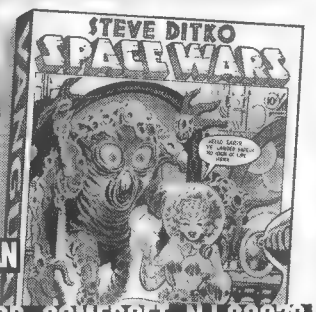


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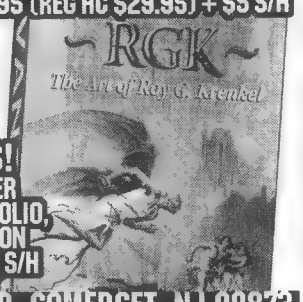


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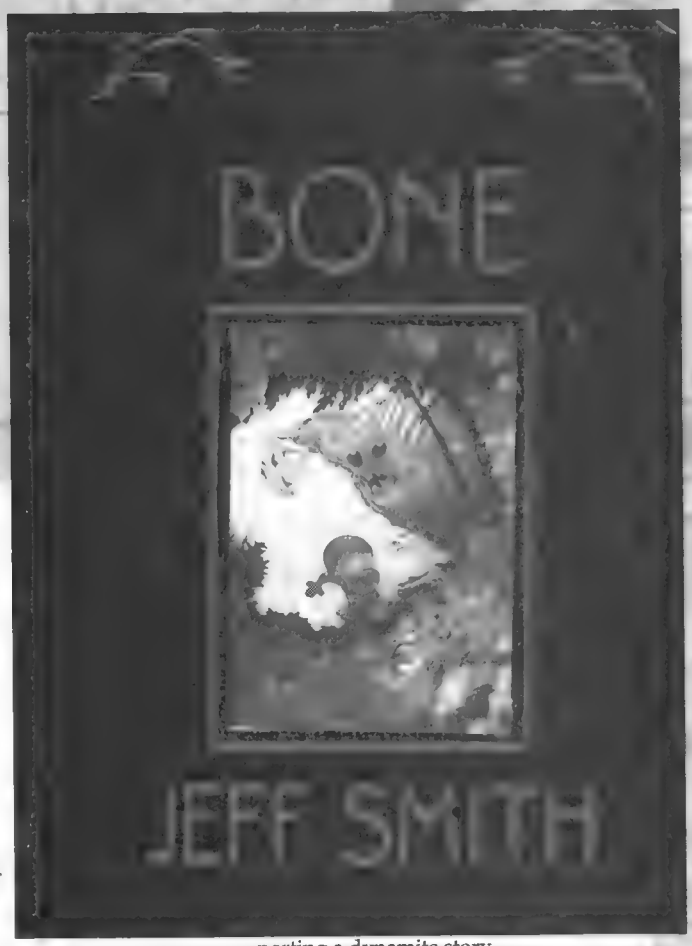


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**Cartoon Books**

$125 HC, $40 SC, b/w, 1,344 pgs., available now

Writer and artist: Jeff Smith

reviewed by **Maggie Thompson** ★★★★

The book has a signed, numbered hardcover version with a print run of 2,000 — and a chunk of those were bought as soon as they went on sale at the San Diego con in July; the remainder won't ship until November. Cartoon Books had to go to a *Bible* printer to bind the hardcover, complete with gold stamping, gilded edges, and a ribbon page marker.

Comics-market distributors exhausted the first printing of the softcover version before Amazon orders could be filled, so the publisher has already had to go back to press for that.

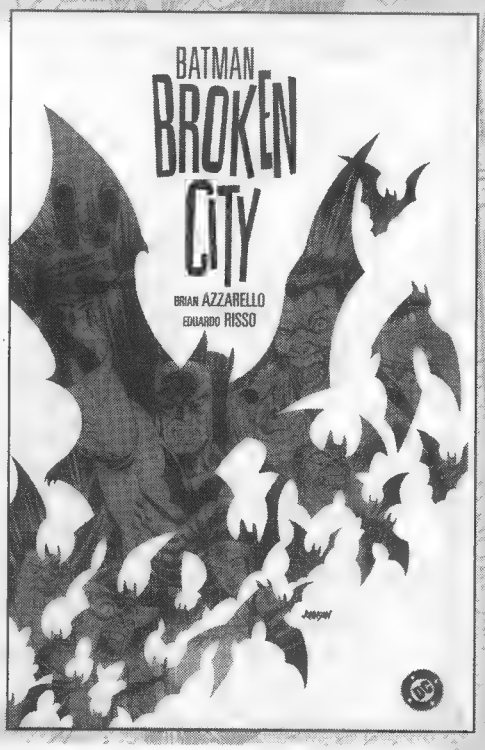
These facts substantiate what fans of the now-completed 55-issue fantasy comic-book series had already guessed: *Bone* is a comic-book sensation. Begun in 1991, the all-ages epic is a classic of writer-artist craftsmanship not to be missed. Convenient, if unwieldy, the single-volume form provides the full timeless adventure fantasy featuring blobby Bone creatures helping friends to combat a horrific foe. The hardcover is a thing of beauty; both editions are delicious combinations of terrific cartoon art, breathtaking pacing, and imaginative scripting supporting a dynamite story.

www.boneville.com
ISBN 1-888963-17-4 Hardcover
1-888963-14-X Softcover

### *Batman: Broken City*

**DC**

$24.95, color, 152 pgs., available now
Writer: Brian Azzarello; Artist: Eduardo Risso
reviewed by **Tony Isabella** ★★




This is not my Batman; by that, I mean this is not the Batman I enjoy reading about.

Does the meandering plot matter? OK. Batman wants to solve the barbaric murder of a young woman, the sister of a mid-level Gotham criminal. He gets sidetracked by his personal demons, takes it out on other criminals, makes stupid mistakes, gets knocked around not nearly half as much as he deserves, gets people killed, and maybe, maybe, accomplishes one good thing.

Brian Azzarello is an exceptional writer, but one who so often resorts to shorthand that he fails to make either impact or point.

Eduardo Risso is an even more exceptional artist. He brilliantly portrays the darkness of this Batman and his world. Would that his work here was in service of a better, more palatable story.

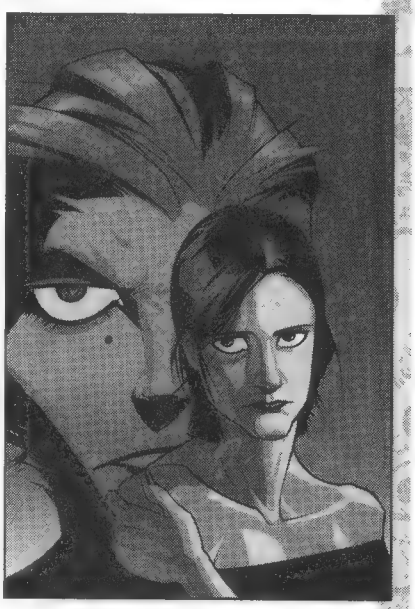
This hardcover collection of *Batman* #620-625 is also cursed by slick interior paper that looks cheap inside hard covers. I couldn't see spending $25 on it, even if you buy into its twisted vision of Batman. If you must have it, wait for the trade edition.

www.dccomics.com
ISBN 1-4012-0133-4

### *Crush*

**Dark Horse**

$12.95, color, 96 pgs., available now
Writer: Jason Hall
Artist: Sean Murphy
reviewed by **Tim Lasiuta** ★★★



Turning 18 is usually a celebration of life, but not for Elizabeth Mason. Undergoing a strange transformation on her birthday, she becomes Crush — with serious ramifications for those around her. At the same time as she dabbles in witchcraft, the destructive Crush hospitalizes four of her enemies, and Agent Bixby (think Bill) is trailing her with incredible means at his disposal. Information about her past is revealed, and, after Liz finds her parents murdered, she leaves town with Jenank and Carl in the knowledge that her future is, at best, uncertain.

Crush by Jason Hall and Sean Murphy is fantastic. Stylish art, compelling stories, and a good story flow make this one trade paperback every comics reader should have.

www.darkhorse.com
ISBN 1-59307-214-7

### *Marshal Law: The Day of the Dead*

**Titan Books**

$16.95, color, 96 pgs., available now
Writer: Pat Mills
Artist: Kevin O'Neill
reviewed by **Jack Abramowitz** ★★★

Marshal Law, hunter of rogue super-heroes, is back in this "graphic story album," i.e., an illustrated prose novella.

The marshal began as a satirical super-hero, but, after a few too many mini-series and one-shots, the character became as much a cliché as those on which the creators were commenting.

This volume returns Law to his full, undiluted glory. Parodying, say, The Legion of Super Heroes is not the order of the day. Here, Law tracks a serial killer, with good measures of sex, violence, and humor along the way.

Such familiar characters as Suicida are back, along with plenty of new ones. Pastiche heroes such as The Human Inferno make an appearance, but their role is minor, and the parody-commentary angle is overlooked.

Here's a nit to pick: There are only half as many illustrations as it appears at first glance. Each chapter seems to have two: on a title page and inside the chapter. Examination reveals that each title page illustration is merely a close-up of a portion of that chapter's art.

www.titanbooks.com
ISBN 1-84023-765-1

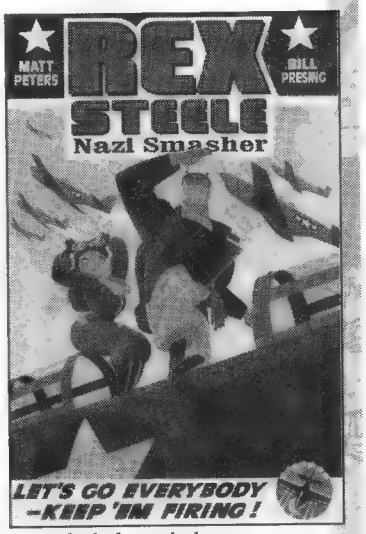
## *Rex Steele: Nazi Smasher*

**Monkeysuit Press**

$10.95, b/w, 136 pgs., available now

Writers and artists: Matt Peters, Bill Presing

reviewed by **James Mishler** ★★★½




A bold, all-American hero; a vile, if beautiful, villainess; a cute, sassy sidekick: What more could a reader ask for in a classic retro-style action-adventure romp? Need Nazis to smash? Got 'em by the dozens. Want Amazons in a lost city? Yep, got them, too.

*Rex Steele: Nazi Smasher* takes all the classic mores and elements of the comics of the '30s through the '40s and adds modern touches to the art: most notably, a distinct manga element. While the four stories included aren't deep — here's Rex; here are Nazis; Nazis are smashed — they are loads of fun. The pin-up galleries that can be found between the stories are just as fun, as they depict Rex and elements from his story in a wide variety of styles from a cross-section of artists.

If there is one complaint, it is that the stories are almost too light — tastes great, but not filling. A bit more substance would have been nice, though, perhaps, it is just the fact that the reader wants more when he is done reading. At the price, though, he gets his money's worth.

www.rexsteele.com

ISBN: 0-9673289-1-8

## *Ultimate Spider-Man* Vol. 10: Hollywood

**Marvel**

$12.99, color, 144 pgs., available now

Writer: Brian Michael Bendis

Artists: Mark Bagley, Art Thibert, Scott Hanna

reviewed by **Jack Abramowitz** ★★★½

This collection, containing *Ultimate Spider-Man* #54-59, makes the perfect companion to the release of *Spider-Man 2*. Here's what's in it:

- Art imitating life, a Spider-Man movie is being filmed in the Ultimate universe.
- Spidey's not too happy about that; Doctor Octopus even less so.
- There's pathos in a subplot with Gwen Stacy.
- Fun-loving Mary Jane is, well, Mary Jane.
- There are appearances by Tobey Maguire, Avi Arad, and Sam Raimi.
- But wait! There's more!

Not to reveal too much, but Spidey and Ock's battle takes them far outside Peter's New York City comfort zone. Seeing how he makes it back to Queens is the kind of superhero "behind the scenes" we don't see as often as we'd like.

Is this the greatest Spider-Man story ever? Not by a long shot. But it's timely, grounded in reality, and, most important, fun.

Marvel released a variant of #54, featuring the shooting of an "Arachno-Man" movie, at the same time as this volume. Comparing it with the original contained here adds a level of enjoyment.

www.marvel.com

ISBN 0-7851-1402-5

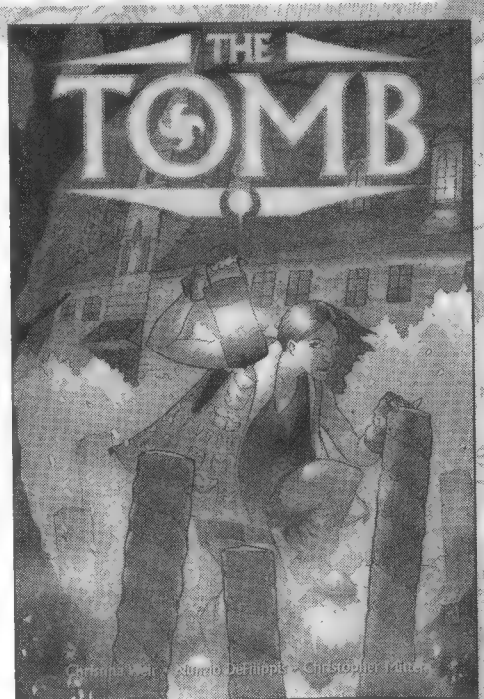
## *The Tomb*

**Oni Press**

$14.95, b/w, 144 pgs., available now

Writers: Christopher Weir, Nunzio DeFilippis; Artist: Christopher Mitten

reviewed by **Charlie Harris** ★★★




The basic premise is *Indiana Jones and the Mummy's Curse* featuring the ghost of Alistair Crowley. Fortunately that's just the concept; the talented writing team of Christina Weir and Nunzio DeFilippis improve on it immensely.

Christopher Mittens' art has the fine and fussy line detail that Rick Geary uses, but Mitten uses the effect without Geary's quaint caricaturing style. The characters are easily defined, facially expressive, and graceful. The attention paid to background detail is intricate, almost to the extreme level of a Geof Darrow or a Jose Juan Ryp.

The Indiana Jones-inspired character is an intuitive and highly regarded archeologist and warrior: Just, moral, and sensitive, she can fight, too. The large cast involved in this closed-room murder mystery are all fully realized, and, although many will not survive the adventure, the personalities are so well developed that each loss has weight. The familiar scenarios, plot devices, and elements become secondary to the storytelling. *The Tomb* provides an intricately woven mystery with enough clues to allow the reader to try to outguess the characters.

www.onipress.com

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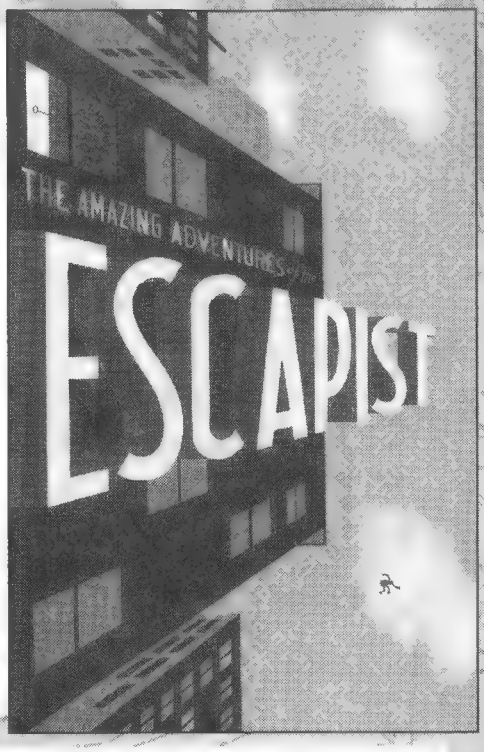
## *The Amazing Adventures of the Escapist* Vol. 1

**Dark Horse**

$17.95, color, 164 pgs., available now
Writers and artists: Various
reviewed by **Tony Isabella** ★★★★




This full-color trade paperback collects the first two issues of the ongoing *Adventures of the Escapist* series in a more compact format — and for 5¢ more than the combined originals would have cost you. Since the originals are themselves handsomely made squarebound books and standard size, I recommend them over this collection.

These are pretend "classic" comic-book tales of the costumed-escape-artist hero who figured so prominently in *The Amazing Adventures of Kavalier & Clay*, Michael Chabon's Pulitzer Prize-winning novel.

The comics themselves, often tongue-in-cheek, are entertaining in their own right. The stories are written by Chabon and others and drawn by a stunning array of artistic talent: Dan Brereton, Kyle Baker, Howard Chaykin, Gene Colan, Steve Lieber, Val Mayerik, Jim Starlin, and others. Without sacrificing the personalities of the artists, the tales still fit perfectly into the mosaic that is the history of The Escapist.

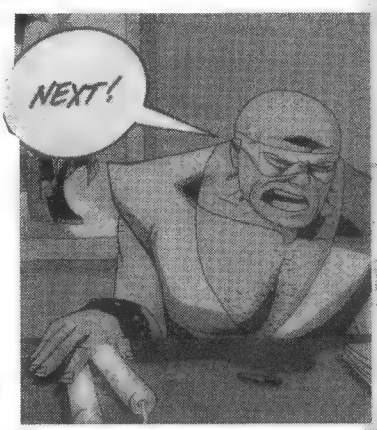
These adventures are amazing … and amusing … and even thoughtful. Comics fans will doubtless derive the most pleasure from them, but "civilian" readers will enjoy them, as well.

www.darkhorsecomics.com
ISBN 1-59307-171-X

## *Powers: Sellouts*

**Image**

$19.95, color, 208 pgs., available now
Writer: Brian Michael Bendis
Artist: Michael Avon Oeming
reviewed by **S.A. Bennett** ★★★½




It's the highest profile case Detectives Walker and Pilgrim have ever handled: the murder of a super-hero in a sex scandal. The victim's a former member of a legendary super-group that more than slightly resembles a certain bunch of '70s animated excellent associates.

But it's also business as usual for writer Brian Michael Bendis and artist Michael Avon Oeming, who tell their story with a minimalist style that's half Jack Webb and half Quentin Tarantino, full of rapid-fire dialogue and unexpected twists, as they dig through the history of a super-team that behaves more like a defunct rock band than The Justice League.

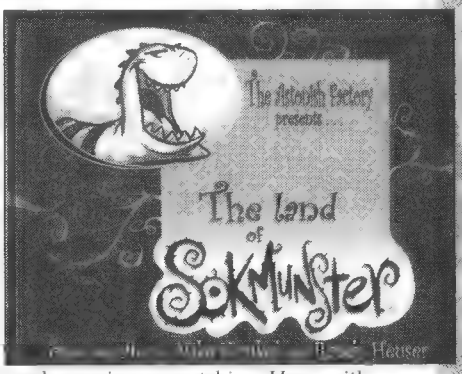
The story takes a dark turn that leads to an even darker one, and suddenly the death of a single super-hero is the least of anyone's worries. There have been lots of "apocalyptic" super-hero stories lately, but not since *Watchmen* has there been one that so successfully and viscerally demonstrates just how dangerous life in a world full of super-heroes can be — and that threats don't necessarily have to come from "super villains."

www.imagecomics.com
ISBN: 1-78511-582-x

## *The Land of Sokmunster*

**Astonish Books**

$14.95, color, 58 pgs., available now
Writers and artists: Mike Kunkel, Randy Heuser
reviewed by **Maggie Thompson** ★★★½




Fans first noticed Mike Kunkel when he released his delightful Herobear and the Kid comics; while Astonish has gone beyond those beginnings, Kunkel's work remains eye-catching. Here, with Randy Heuser, he begins, "Once upon a time, there was a Tuesday …" And what happens next is Show 'n' Tell at school — which is when Sam tells the class what happened to him and a sock. Well, "Not a normal sock … it's a sokmunster."

The sokmunster's name is Spike, and he steals Sam's nickel at the coin laundry; the ensuing chase takes Sam to the Land of Sokmunster, populated in part by other sokmunsters and ruled by a human-hating ruler sok. Suddenly, Sam and Spike find themselves on a quest to rescue the king's daughter.

The inventive (if predictable), all-ages story is told on two levels: Sam's third-person narrative and a first-person commentary with supplementary detail in words and pictures. The tale is told with skill and inventive comics layouts: a terrific introduction to comics that will appeal to even youngest readers.

www.theastonishfactory.com
ISBN 0-9721259-2-2

### *Catwoman: Nine Lives of a Feline Fatale*

**DC**

$14.95, color, 212 pgs., available now
Writers and artists: Various
reviewed by **Tony Isabella** ★★★

Giving credit where due, *Catwoman: Nine Lives of a Feline Fatale* lives up to its title premise by presenting nine tails, ah, tales, each distinctive of a different era in the career of the super-villainess. It's hard to quibble with Editor Anton Kawasaki's choices.

"The Cat" from 1940's *Batman* #1 was the lady's debut — but its inclusion does rule out a number of other terrific stories from the decade. From 1966, "The Catwoman's Black Magic" is also a must-have, although it's the single most bizarre use of The Feline Felon ever. From 1967, Gardner Fox's "Catwoman Sets Her Claws for Batman" is an amusing adventure — guest-starring Batgirl — but Selina Kyle is not well served by either 1969's "The Case of the Purloined Pearl" or 1986's "A Town on the Night."

Were I awarding "best of show" medals, they'd go to "The Crimes of the Catwoman" (the 1954 episode in which writer Edmond Hamilton returned the reformed villainess to crime), "Object Relations" (Devin Grayson's wonderfully dark comedy from 1998), and "Claws" (a heartbreaking animated-style adventure by writer Ty Templeton and artists Rich Burchett and Terry Beatty).

www.dccomics.com
ISBN: 1-4012-0213-6

### *Hellboy: Weird Tales* Vol. 2

**Dark Horse**

$17.95, color, 144 pgs., available now
Writers and artists: Various
reviewed by **Timothy Wood** ★★★

There's a wide variety of material here, from dead-serious horror to whimsical postcards from Hell, all focused on Hellboy and his pals at the Bureau for Paranormal Research and Defense. In this second volume collecting the Dark Horse mini-series, a who's who of industry writers and artists contribute their take on Mike Mignola's characters to the growing Hellboy canon. Moreover, readers get to see Hellboy and the gang in a variety of unusual stories and circumstances. How does Hellboy react, when a beautiful blonde comes on to him in the back seat of a car? What does Liz do for fun on Friday nights? How does Johann relax? And what amenities are available in Hell for the vacationing man-demon?

The best stories — Scott Morse's "Cool Your Head," Will Pfeifer and P. Craig Russell's "Command Performance," and Jill Thompson's hilarious "Fifteen Minutes" — combine Hellboy's trademark humor, horror, and adventure. A few, such as Tommy Lee Edwards and John Workman's "A Love Story," are just a bit too obscure, even for Hellboy. Perhaps the greatest treat, however, is all eight chapters of John Cassaday's wonderful *Lobster Johnson* saga, told in Sunday comic-strip installments. It provides the perfect bizarre coda for this weird collection.

www.darkhorse.com
ISBN 1-56971-953-5

### *Incredible Hulk* Vol. 7: Dead like Me

**Marvel**

$12.99, color, 144 pgs., available now
Writers: Bruce Jones, Garth Ennis; Artist: Doug Brathwaite, John McCrea
reviewed by **S.A. Bennett** ★★★

The only thing that's really wrong with the Bruce Jones and Doug Brathwaite version of The Incredible Hulk presented here is that it's just not The Hulk. Instead, readers see a skillfully written, complex psychological thriller full of shifting sexual loyalties, where they might recognize some of the names but will find all the characters acting out of character. It's compelling and well-done but, ultimately, it's yet another failed attempt to inject too much "reality" into a Marvel comic book.

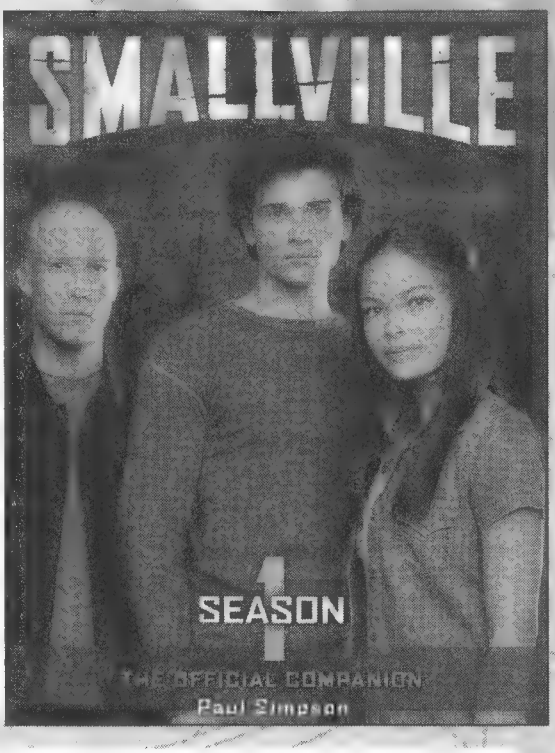
More fun appears in *Hulk Smash!* by Garth Ennis and John McCrea: an unrelated two-part mini-series that is uncomfortably shoehorned into the back of this volume. They try — and mostly succeed — to tell a story from the perspective of some of the faceless "Army men" who constantly harried The Hulk throughout the early portion of his career. It makes its facile points with precise (if sledgehammer) force, but it's a lot more fun than following around a depressed, eyepatch-wearing Doc Samson.

www.marvel.com
ISBN: 0-78511-399-1

## *Smallville: The Official Companion Season 1*

**DC/Titan Books**

$14.95, b/w and color, 160 pgs., available now
Writer: Paul Simpson
reviewed by **James Mishler** ★★★½




The *Smallville* television series is the most successful super-hero-based live-action television show in decades. With 66 episodes behind it and now entering its fourth season, it will tie *Lois & Clark* (88 episodes, 1993-97) by the end of this season, and it beat *The Adventures of Superboy* (100 episodes, 1988-92) at episode #51, since Superboy was only a half-hour show.

That's why it's such a surprise that it took as long as it did for a book like this to be released. *The Official Companion* is filled with information on every episode, each description including a synopsis and behind-the-scenes insights from writers, cast, and crew members. It also provides detailed chapters on all main characters, with exclusive interviews with cast members and is heavily illustrated with photos from the show.

The only complaint would be that it is in black and white, with a small full-color insert. For an additional $5, it could have been full color throughout. But that's a minor concern and dings the book a mere half-star.

www.dccomics.com
www.titanbooks.com
ISBN 1-84023-795-3

## *PvP at Large* Vol. 1

**Image**

$11.95, b/w, 128 pgs., available now
Writer and artist: Scott Kurtz
reviewed by **S.A. Bennett** ★★★

The fairly standard comic-strip types of *PvP* (cool guy, hot babe, smart mouth kid, clueless boss, talking animal thing) would be perfectly at home in any newspaper's comic-strip page, if their work situation was, say, a greeting-card company instead of a gaming magazine. But that means that, instead of mother-in-laws jokes, readers get Brent talking smack about Superman, gags about the Matrix movies, and guest appearances by Spawn, Savage Dragon, and the whole Liberty Meadows crowd.

To be honest, as in most of today's comic strips, there's nothing especially hilarious here. On the other hand, Scott Kurtz is aiming for knowing chuckles instead of out-loud laughs. He's a deft cartoonist who's well respected by his peers, if the effusive introduction by Michael Jantze of *The Norm* and the "special guest pencils" by Frank Cho are any indication. Kurtz has the four-panel format down pat; readers just have to wonder why anyone would prefer to stay inside those little boxes, when the point of comic books is the extra added room.

www.imagecomics.com
ISBN: 1-58240-374-0

## *Marvel Age Fantastic Four* Vol. 1

**Marvel**

$5.99, color, 96 pgs., available now
Writer: Sean McKeever
Artists: Makoto Nakatsuka, Joe Dodd, Alitha Martinez
reviewed by **Brett Weiss** ★★★

This durable, budget-friendly digest collects the first four issues of Marvel Age Fantastic Four. Aimed at readers of all ages, the stories are patterned after the first four issues of the classic Fantastic Four of the early 1960s, which, of course, were written by Stan Lee and drawn by Jack Kirby. The tales contain most of the basic elements that made the originals fantastic (such as the famous cow scene) but are peppered with modern references (such as Brad Pitt) and updated story sensibilities. For example, the extraneous scene with The Invisible Girl having a soda has been expunged.

Old-timers may deride the manga-influenced art (Sue Storm looks like an effeminate boy on the cover), but younger fans will thrill to the quickly paced, easy-to-understand, action-packed adventures of Reed Richards and Company battling the deceptive Skrulls, the monstrous Giganto, and the proud Sub-Mariner. Best of all, young readers will identify with the family squabbles inherent in most any good FF yarn.

That these stories still excite speaks to the greatness of Lee and Kirby.

www.marvel.com
ISBN: 0-7851-1468-8

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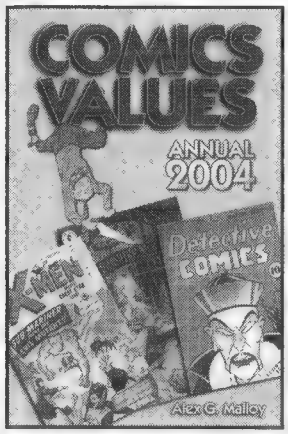


### Comics Values Annual 2004

by Alex G. Malloy

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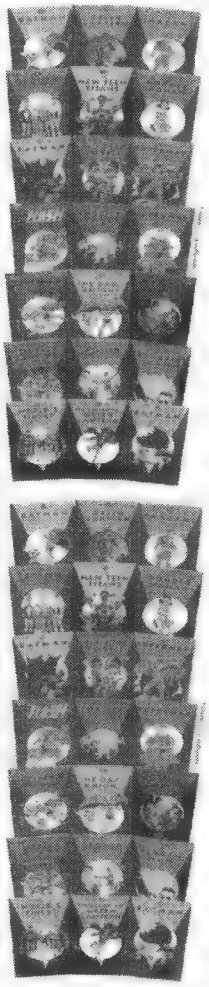

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## *Spider-Man 2: The Movie*

**Marvel**

$12.99, color, 120 pgs., available now
Writers and artists: Various
reviewed by Jack Abramowitz ★★★

It has become customary to release comics adaptations of movies as single issues and in trade paperbacks with older material. The trick is to balance quality reprints for movie-inspired impulse buyers with rarely seen material for regulars. Marvel has struck a nice balance.

First, there's the adaptation of *Spider-Man 2*. That's a given.

Next up is "Spider-Man No More!" from *Amazing Spider-Man* #50. The cover may have been reprinted a bazillion times, but the story itself has, surprisingly, not been done to death. There's no Doc Ock in it, but the plot figures considerably in *Spider-Man 2*.

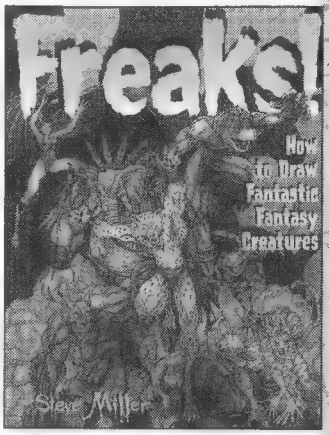
Rounding out the volume is the origin of Ultimate Doc Ock from *Ultimate Spider-Man* #14-15. While excellent, this amounts to little more than a teaser. The *Ultimate* story arcs are made for trade paperback collections. They do not hold up as single- (or even double-) issue reprints. It would have been better to give readers one chapter of *Ultimate Spidey* and a whole 'nother issue of *Amazing* — perhaps #3, with Otto's debut.

www.marvel.com
ISBN 0-7851-1411-4

## *Freaks! How to Draw Fantastic Fantasy Creatures*

**Watson-Guptill**

$19.95, color, 144 pgs., available now
Writer and artist: Steve Miller
Reviewed by Fred Patten ★★★½




Freaks! seems a misleading title. This glossy, airbrushed color art book is "devoted to the serious depictions of anthropomorphic characters," meaning heroic Asiatic tiger-man and North American buffalo and African hyena warriors (in appropriate ethnic garb), demure fox princesses, American scuzzy anteater homeboys and perky cat-girl teens, and super-heroes and -villains in the style of Tigra, Gorilla Grodd, and Man-Bat — not horror-movie monsters. There are also "funny animal" reptilian, avian, aquatic, and insectoid humanoids.

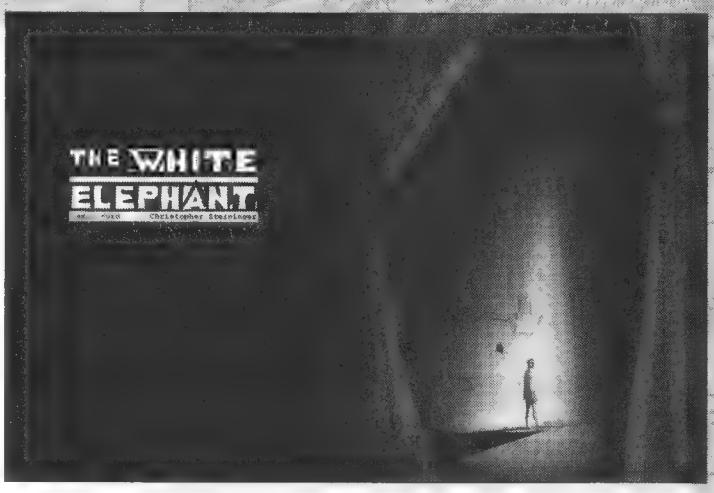
Miller, a character designer for toys, videogames, comic books, and TV cartoons, gives (with the assistance of DC and Marvel artists Brett Booth, Mitch Byrd, and Todd Nauck) "inspiration," rather than serious drawing lessons, for designing realistically detailed male and female animal-man warriors for heroic fantasy movies or games, cartoony cute characters for children's books, sports team mascots, and the like. These are pin-ups for fans of anthropomorphized animal- (and bird-, lizard-, and bug-) men and women to drool over. The costumes are detailed enough to serve as models for fantasy costumers.

www.watsonguptill.com
ISBN 0-8230-1662-5

## *The White Elephant*

**Alternative Comics**

$8.95, b/w, 64 pgs., available now
Writer: Damon Hurd; Artist: Chris Steininger
reviewed by Jim Johnson ★★★★




Damon Hurd's latest graphic novel is without a doubt his best yet — and not just because of his usual tragic and engaging theme of family tension and alienation. This time, Hurd chooses an inventive, dramatic method of storytelling: a simulated stage play. The story is laid out in both present and past tense through the central character's internal dialogue with his imaginary psychologist.

The result is a surreal but emotionally gripping journey through the feelings of a character whose self-imposed familial exile is slowly destroying him, as the line between incessant nightmares and obsessive daydreams becomes nonexistent. As he attempts to process what a dark episode in the family's past has done to him, so does the reader. So engrossing is the script-like narrative, it's nigh-impossible to tear one's eyes from the page. Or is that stage?

Steininger's blurred graytones and free-form scene shifts give this novel the somnambulant feel that Hurd's story demands. The perfect balance between story, narrative, and illustration make this not only Hurd's best work, but also one of this year's best graphic novels.

www.indyworld.com/altcomics
ISBN 1-891867-64-4

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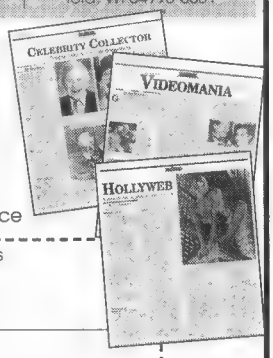


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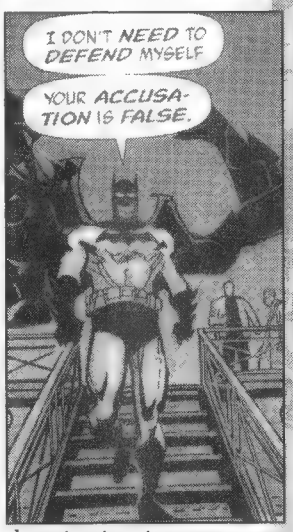
## *Batman: Death and the Maidens*

**DC**

$19.95, color, 224 pgs., available now
Writer: Greg Rucka
Artist: Klaus Janson
reviewed by **S.A. Bennett** ★★★




Now that Bane is no longer with us (and not likely to return, we can only hope) it can finally be said that the last truly original Batman villain was Ra's al Ghul.

Sadly, most of the recent stories he's been in have been unworthy, note for note rehashes of his first appearances written by Denny O'Neil. *Batman: Death and the Maidens* works multiple wonders, managing to find unexplored depths in not only the Demon's Head and his daughter Talia but Batman himself. It's all predicated by the machinations of a new character, Nyssa, who pits each against the other, exploiting the weaknesses of all three characters to get a revenge that's been a century coming.

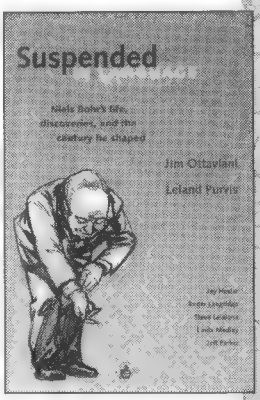
It's hard to say much more than this without giving away the story's ending, but suffice to say this graphic novel manages to both introduce a major new player to the DC universe and give Batman his heart's desire. Greg Rucka's writing has never been better, and the all too infrequently seen Klaus Janson produces his best work yet.

www.dccomics.com
ISBN: 1-40120-234-9

## *Suspended in Language*

**GT Labs**

$24.95, b/w with color insert, 320 pgs., available now
Writer: Jim Ottaviani
Artist: Leland Purvis and others
reviewed by **Brent Frankenhoff** ★★★




In the past few years, GT Labs has done an exemplary job of making science fun for the layman with such books as *Two-Fisted Science: Stories About Scientists, Dignifying Science: Stories About Women Scientists,* and *Fallout: J. Robert Oppenheimer, Leo Szilard, and the Political Science of the Atomic Bomb*. In addition to covering the scientific theory and events in each of the profiled personalities' lives, the books delve into their thought processes, presenting a fuller picture of them.

*Suspended in Language* focuses on physicist Niels Bohr's life with digressions into the theories of his peers, an approach that makes the overall book seem to skip around at points. A preponderance of theories are also presented, overwhelming all but the most mathematically astute of readers.

Bohr's life is interesting, but there are moments that could have been glossed over, making for a tighter story. The contributions of other artists, including Jay Hosler, Roger Langridge, Steve Leialoha, Linday Medley, and Jeff Parker, complements Leland Purvis' art, just as other physicists' theories complemented Bohr's work and vice versa.

www.gt-labs.com
ISBN: 0-9660106-5-5

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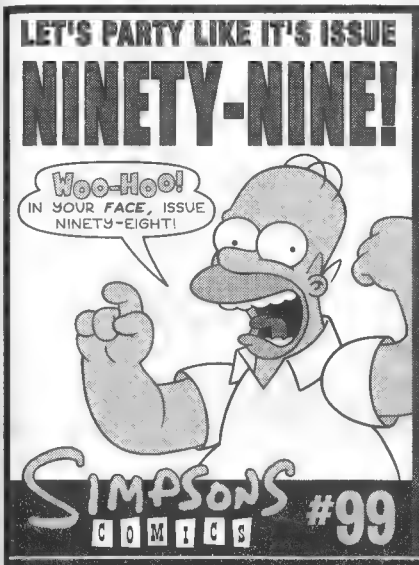


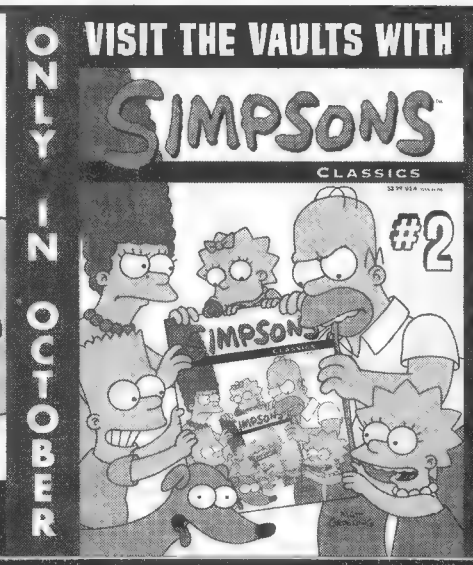


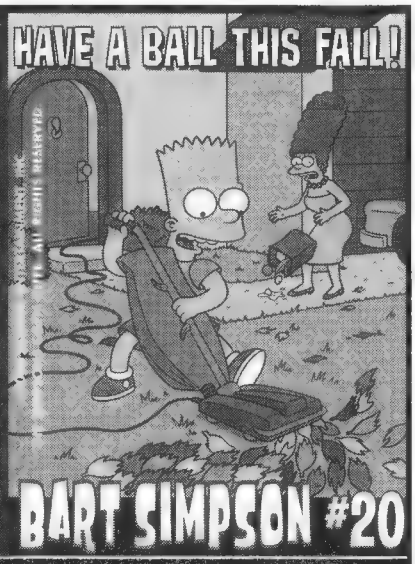


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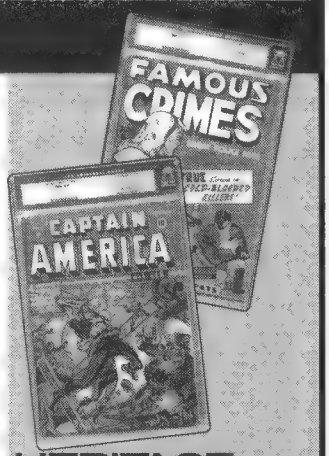


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*Assassin School Vol. 2* #6, $3.50
*B1N4RY* #4, $3.50
*Darkham Vale: Dracou Imperative* #4, $3.50
*Monster Club Vol. 2* #5, $3.50

**Arcana Studio**
*100 Girls* #2, $2.95
*Ezra* #3, $2.95
*Starkweather* #2, $2.95

**Archie Comic Publications**
*Archie Double Digest* #156, $3.59
*Veronica* #156, $2.19

**Aspen Entertainment**
*Dawn of War: Cannon Hawke Special*, $2.99
*Fathom: Dawn of War* #2, $2.99
*Soulfire* #3, $2.99

**Atomeka**
*Tales of the Wastedlands One-Shot*, $5.99

**Austen Comics**
*Worldwatch* #4, $2.95

**Automaton**
*8-9-3* #1, $3.50

**Avatar Press**
*Brian Pulido's Belladonna* #2, (three covers $3.99, spec. ed. $9.99)
*Brian Pulido's War Angel: Book of Death*, (three covers $2.50)
*Frank Miller's Robocop* #7, $5.99
*Garth Ennis's 303* #1, (two covers $2.99)
*Hellina Vs Pandora* #3, $5.99
*Joe Lansdale's By Bizarre Hands* #3, $5.99
*Joe Lansdale's By Bizarre Hands* #6,

## Archie

As reported in *CBG* #1597, Archie will reprint *The Adventures of The Fly* in October. The 96-page book will retail for $12.95.

**October 6**
*Adventures of Little Archie Vol. 1 TP*, $10.95
*Archie Digest* #211, $2.39
*Betty & Veronica* #203, $2.19
*Sonic the Hedgehog* #141, $2.19

**October 13**
*Archie and Friends* #86, $2.19
*Betty & Veronica Double-Digest* #128, $3.59

**October 20**
***Adventures of the Fly Vol. 1 TP*, $12.95**
*Archie* #552, $2.19
*Holiday Fun Digest* #9, $2.39
*Jughead* #161, $2.19
*Laugh Digest* #197, $2.39

## DARK HORSE COMICS

Jimmy Palmiotti and Mark Texeira have collaborated for *Conan and the Daughters of Midora*, a 48-page one-shot, shipping Oct. 6.

**October 6**
***Conan and the Daughters of Midora*, $4.99**
*Fierce* #3, $2.99
*Hellboy: Odder Jobs Illustrated Novel*, $14.95

**October 13**
*Berserk Vol. 5 TP*, $13.95
*Blade of the Immortal* #94, $2.99
*Fierce* #4, $2.99
*Michael Chabon Presents Advs. of the Escapist* #4, $8.95
*The Milkman Murders* #4, $2.99
*Samurai Exectioner Vol. 2 TP*, $9.95

**October 20**
*Conan* #9, $2.99
*The Goon (Dark Horse Ed)* #9, $2.99
*Shi: Jun-Nen* #4, $2.99

**October 27**
*Al Williamson: Hidden Lands TP*, $22.95
*Art of Usagi Yojimbo: 20th Anniversary Edition HC*, $39.95
*Dare Detectives Vol. 1: TP Snowpea Plot*, $5.95
*Hellboy: Weird Tales Vol. 2 TP*, $17.95
*Kong: King of Skull Island HC*, $24.95
*Magnus, Robot Fighter HC*, $49.95
*Pinup: The Illegitimate Art TP*, $19.95
*Star Wars: Empire* #26, $2.99
*Star Wars: Empire Vol. 3 TP Imperial Perspective*, $17.95
*Star Wars: Republic* #70, $2.99
*Super Manga Blast* #46, $5.99
*Trigun Anime Manga Vol. 1 TP*, $14.95
*Usagi Yojimbo* #79, $2.99

(two covers $3.50)
*Jungle Fantasy* #5, $6.00
*Nightjar: Hollow Bones* #1, $3.99
*Robocop: Killing Machine Special* #1 - Crowd Control, $5.99
*Stargate SG-1: Aris Boch* #1, (four covers $2.99)
*Stargate SG-1: Fall of Rome* #3, (three covers $3.99)
*Tim Vigil's Webwitch*, $10.99

**Basement Comics/Amryl Entertainment**
*Heavy Metal Live Vol. 4: Photo of Julie Strain*, (two covers $8.95)

**Beckett Entertainment**
*Fade From Grace* #3, $1.99

**Big Pond Comics**
*Dandy and Company Anthrology* #1, $3.95

**Bighead Press**
*The Probability Broach GN*, $19.95

**Black Library**
*Warhammer Monthly* #85, $3.50

**Blind Wolf Comics**
*The Grimm Reaper Halloween Special*, $2.95

**Blue King Studios**
*City of Heroes* #6, $2.95

**Bongo Comics**
*Bart Simpson Comics* #20, $2.99
*Simpsons Classics* #2, $3.99
*Simpsons Comics* #99, $2.99

**Brass Ball Comics**
*Bubba The Redneck Werewolf* #6, $2.95

**Broken Halos**
*Mona Lisa: Eve of All Saints Special* #1, $3.95

**Bulletproof Comics**
*Forgive Me Father* #3, $2.99 (spec. ed. $5.99)
*Ravenous* #1, $2.99 (spec. ed. $5.99)

**Burlyman Entertainment**
*Doc Frankenstein* #1, $3.50

**Chanting Monks Studios**
*Ripperman GN*, $5.95
*Zacherley's Midnite Terrors* #2, $3.95 (spec. ed. $9.95)

**Classics Illustrated Jr. Publications**
*Classic Illus Jr* #565: Silly Princess, $3.99

**Claypool Comics**
*Deadbeats* #68, $2.50
*Elvira* #138, $2.50

**Comely Comix**
*Captain Canuck: Unholy War* #2, $2.50

**Comicsone.Com**
*Heaven Sword & Dragon Sabre GN* #11, $14.95
*Infinite Ryvius Vol. 1 TP*, $9.95
*Iron Wok Jan GN* #10, $9.95
*Maniac Road Vol. 2 TP*, $9.95
*My Sassy Girl GN* #5, $13.95
*Now GN* #5, $9.95
*Peingenz Vol. 3 TP*, $9.95
*Storm Riders Part 2: Invading Sun Vol. 6 TP*, $17.95

**Committed Comics**
*Java!* #3, $2.95

**CPM Manga**
*Comic Party Vol. 3 GN*, $9.99
*Full House Book 2 GN*, $9.99
*Nambul: War Stories Vol. 2: GN Conquest*, $9.99
*Treasure Hunter Book 3 GN*, $9.99
*Yongbi The Invincible Book 2 GN*, $9.99

Wesley Dodds' early adventures are collected in *The Golden Age Sandman Archives*, a $49.95 hardcover scheduled to ship Oct. 27.

**October 6**
*Absolute Planetary HC*, $49.95
*Detective Comics* #799, $2.95
*Devlin Waugh: Swimming In Blood TP*, $19.95
*Hard Time TP*, $9.95
*Justice League Unlimited* #2, $2.25
*Looney Tunes* #119, $2.25
*Mad Magazine* #447, $3.50
*Majestic* #3, $2.95
*The Monolith* #9, $2.95
*Originals HC*, $24.95
*Sandman Mystery Theater Vol. 2: The Face and the Brute*, $19.95
*Scratch* #5, $2.50
*Superman: Man of Tomorrow Archives Vol. 1 HC*, $49.95
*Superman: True Brit HC*, $24.95
*Swamp Thing* #8, $2.95
*Teen Titans: Family Lost TP*, $9.95
*Thundercats: Enemys Pride* #5, $2.95
*Y: The Last Man* #27, $2.95

**October 13**
*Action Comics* #820, $2.50
*Aquaman* #23, $2.50
*Astro City: A Visitors Guide*, $5.95
*The Authority: More Kev* #4, $2.95
*Batman: Detective* #27 SC, $12.95
*Batman: Hush Vol. 2 TP*, $12.95
*Batman: Legends of the Dark Knight* #184, $2.50
*Bloodhound* #4, $2.95
*Challengers of the Unknown* #5, $2.95
*Ex Machina* #5, $2.95
*Fables* #30, $2.50
*Fallen Angel* #16, $2.95
*From Eroica With Love TP*, $9.95
*Gotham Central* #24, $2.50
*Green Arrow* #43, $2.50
*Hard Time* #9, $2.50
*Hawkman* #33, $2.50
*Jimmy Olsen: Adventures By Jack Kirby Vol. 2 TP*, $19.95
*JSA* #66, $2.50
*Justice League Elite* #4, $2.50
*Mad XL* #30, $4.99
*Madara TP*, $9.95
*The Metabarons Vol. 2: Aghnar and Oda TP*, $14.95
*My Faith In Frankie TP*, $6.95
*Nightwing* #98, $2.25
*100 Bullets* #54, $2.50
*Scooby-Doo* #89, $2.25
*Superman/Batman* #13, $2.95
*Teen Titans Go! Vol. 1: Truth, Justice, Pizza! TP*, $6.95
*Teen Titans Go! Vol. 2: Heroes On Patrol TP*, $6.95
*Tom Strong* #29, $2.95

**October 20**
*Adventures of Superman* #633, $2.50
*Arkham Asylum Anniversary Edition HC*, $29.95
*Batgirl* #57, $2.50
*Batman Strikes* #2, $2.25
*Batman: Gotham Knights* #58, $2.50
*The Books of Magick: Life During Wartime* #4, $2.50
*Catwoman: When In Rome* #2, $3.50
*Coup D'etat TP*, $12.95
*Firestorm* #6, $2.50
*H-E-R-O* #21, $2.50
*Human Target* #15, $2.95
*Identity Crisis* #5, $3.95
*JSA: Strange Adventures* #3, $3.50
*JSA: Vol. 6 Savage Times TP*, $14.95
*Land of the Blindfolded Vol. 1 TP*, $9.95
*Lucifer* #55, $2.50
*Manhunter* #3, $2.50
*Ocean* #1, $2.95
*Plastic Man* #11, $2.95
*Powerpuff Girls* #55, $2.25
*Red Razors TP*, $12.95
*Robin* #131, $2.25
*Son of the Gun TP*, $17.95
*The Spirit Archives Vol. 15 HC*, $49.95
*Superman/Batman* #15, $2.95
*Superman: Birthright HC*, $29.95
*Teen Titans* #17, $2.50
*Terra Obscura Vol. 2* #3, $2.95
*Toe Tags Featuring George Romero* #1, $2.95
*Will Eisner Companion HC*, $19.95

**October 27**
*Adam Strange* #2, $2.95
*The Authority: Revolution* #1, $2.95
*Batman* #633, $2.95
*Batman: As The Crow Flies TP*, $12.95
*Birds of Prey* #75, $2.95
*Cartoon Network Block Party* #2, $2.25
*Catwoman* #36, $2.50
*Doom Patrol* #5, $2.50
*Elfquest: The Grand Quest Vol. 5 TP*, $9.95
*Elric: The Making of A Sorcerer* #2, $5.95
*Fables: Vol. 4 March of the Wooden Soldiers TP*, $17.95
*The Flash* #215, $2.25
***Golden Age Sandman Archives Vol. 1 HC*, $49.95**
*Green Lantern: Rebirth* #1, $2.95
*Hellblazer* #201, 2.75
*JLA* #107, $2.25
*Kinetic* #8, $2.50
*The Losers* #17, $2.95
*Lovecraft SC*, $17.95
*Milo Manara's Odyssies of Giuseppe Bergman TP*, $17.95
*Outsiders* #17, $2.50
*Planetary* #21, $2.95
*The Razor's Edge: Warblade* #1, $2.95
*Richard Dragon* #6, $2.50
*Sleeper Season Two* #5, $2.95
*Solo* #1, $3.95
*Superman* #210, $2.50
*Teen Titans Go!* #12, $2.25
*The Witching* #5, $2.95
*Tom Strong's Terrific Tales Vol. 1 HC*, $24.95
*We3* #2, $2.95
*Wonder Woman* #209, $2.25

**Del Rey**
*Negima Vol. 3 GN*, $10.95
*Othello Vol. 1 GN*, $10.95
*Tsubasa Vol. 3 GN*, $10.95
*Wallflower Vol. 1 GN*, $10.95
*Xxxholic Vol. 3 GN*, $10.95

**Devil's Due Publishing**
*Army of Darkness: Ashes 2 Ashes* #4, $2.99
*Breakdown* #1, (two covers $2.95)
*Cosmic Guard* #3, $2.99
*Defex* #1, (two covers $2.95)
*G.I. Joe* #35, $2.95 (spec. ed. $3.95)
*G.I. Joe Vs Transformers Vol. 2* #2, (two covers $2.95)
*G.I. Joe: Reloaded* #8, $2.95
*Hack Slash: Girls Gone Dead*, (two covers $4.95)
*Megacity 909* #2, (two covers $2.95)
*Street Fighter: Eternal Challenge TP*, $33.99
*Vol.tron Vol. 2* #10, $2.95

**DH Publishing**
*Hino Horror Vol. 15: GN The Experiment*, $9.95
*Hino Horror Vol. 16: GN Who's That Girl*, $9.95

**Digital Noixe**
*Delete* #3, $2.99

**Digital Webbing**
*Digital Webbing Presents* #19, $3.50
*The Eyes of Asia* #1, $3.50
*The Savior* #1, $2.95

**Dork Storm Press**
*Dork Tower* #30, $2.99
*Dr Blink: Superhero Shrink* #1, $2.99
*Nodwick* #26, $2.99

**Drawn & Quarterly**
*Babel* #1, $9.95

# COMICS IN YOUR FUTURE

*The Frank Ritza Papers TP*, $19.95

**Dreamchilde Press**
*Quantum: Rock of Ages Vol. 1 TP*, $14.99

**Dreamwave**
*Drew Struzan:C447 Oeuvre HC*, $59.95
*Megaman Vol. 1 Pocket Ed TP*, $10.95
*Pat Lee's Transformers/G.I. Joe #1*, $2.95
*Transformers Energon #28*, $2.95
*Transformers Gen 1: More Than Meets The Eye Vol. 1 TP*, $24.95
*Transformers Generation One Vol. 3 #10*, $2.95
*Transformers War Within Vol. 3 #2*, $2.95

**Drive Comics**
*The Symbiotes #2*, $2.95

**Dynoship**
*Crater Kid Collection TP*, $14.99

**Ediciones La Cupula S A**
*French Kiss #11*, $9.95

**Eighty Eight Mph Studios**
*Ghostbusters #1*, $2.95 (spec. ed. $3.50)

**Eigomanga**
*Sakura Pak Vol. 1 GN*, $9.99

**El Capitan Books**
*Stray Bullets #35*, $3.50

**Fanfare/Ponent Mon**
*Blue GN*, $17.99

**Fantagraphics Books**
*Deanna of the Dead #1*, $8.95
*Erika Telekinetika #2*, $3.95
*Hanging Out With The Dream King SC*, $17.95
*Head #9*, $3.95
*Justine & Juliette GN*, $19.95
*Luba #9*, $3.50
*Sex Warrior Isane XXX #1*, $3.95
*The Comics Journal #263*, $9.95
*The Pin-up Art of Dan Decarlo SC*, $18.95
*Zippy: From Here To Absurdity TP*, $19.95

**Felix Comics**
*Felix The Cat Halloween Spectacular #13*, $2.50

**Fulp Fiction**
*Harry Johnson #2*, $2.95

**FWD Books**
*Everyman Vol. 1: GN Be The People*, $7.00
*Styx Taxi: A Little Twilight Music*, $3.00

**Gemstone Publishing**
*Donald Duck Adventures Vol. 8 TP*, $7.95
*Donald Duck and Friends #321*, $2.95
*Mickey Mouse and Friends #270*, $2.95

**Good Intentions Paving Co.**
*Candyappleblack #5*, $3.50

**Heavy Metal Magazine**
*Prohibited Sketchbook SC*, $16.95

**Heroic Publishing Inc**
*Flare #1*, $2.99

**Highwater Books**
*Brian Ralph's Regge 12 and Friends #1*, $3.50

**I Books**
*Mister X Vol. 1 TP Who Is Mister X*, $17.95

**IDW Publishing**
*30 Days of Night: Bloodsuckers Tales #1*, $3.99 (signed $19.99)
*Aleister Arcane TP*, $17.99
*CSI: Demon House TP*, $19.99
*CSI: Dominos #3*, $3.99
*Grumpy Old Monsters TP*, $13.99
*Hyde GN, 7.49*, $7.49
*Metal Gear Solid #2*, $3.99
*Olympus Heights #4*, $3.99
*Secret Skull #3*, $3.99
*Singularity 7 #4*, $3.99
*The Lurkers #1*, $3.99

**Image**
*Battle of the Planets: Princess #1*, $2.99
*Darkness Vol. 2 #16*, $2.99
*Humankind #3*, $2.99
*Rising Stars #22*, $2.99
*Tomb Raider #47*, (two covers $2.99)
*Witchblade #80*, (three covers $2.99, signed ed. $19.99)

**Imperium Comics**
*Trailer Park of Terror Halloween Special*, (two covers $3.99)

**Jetpack Press**
*Johnny Raygun Quarterly #3*, $2.95

**KCQ Comics**
*Crossings #2, 3*, $3.00

**Kenzer & Company**
*Knights of the Dinner Table #96*, $3.99
*Knights of the Dinner Table: Illustrated #39*, $2.99

**King Hell**
*Crypto Zoo TP*, $17.95

**Last Gasp**
*Binky Brown Sampler*, $16.95
*Zippy Comics #3*, $3.50

**Lost In The Dark Press**
*Video #4*, $2.95

**Mad Yak Press**
*Supernaturalists GN*, $9.95

**Marquis Models**
*Unit Zero: The Marquis Files #4*, $3.99

**Martyr Press**
*Rift #5*, $2.95

**Meathaus Comics**
*For Best Results: Do Not Open #1*, $3.00

**Mirage Studios**
*Teenage Mutant Ninja Turtles #18*, $2.95

**Montreal Comix International**
*Stripbook #1*, $8.50
*Stripbook #2*, $8.50

**Moonstone**
*Cyclone Bill and the Tall Tales #2*, $2.95
*Moonstone Monsters Volume 1 TP*, $16.95
*Mr. Keen, Tracer of Lost Persons TP*, $10.95

**Nautilus Comics**
*Siglo: Freedom TP*, $15.99

**NBM**
*Boneyard Volume 3 TP*, $9.95
*Extreme Curves SC*, $16.95
*The Fallen Volume 2: Cold Religion GN*, $10.95

**NDP Comics**
*As Told By... #2:* Sleeping Beauty, $2.95
*Blue Buster #2*, $2.95
*Ghost Hunters #2*, $2.95

**Now Comics**
*Ralph Snart Adventures Volume 2 TP*, $19.95

**Obion Comics**
*Along The Canadian #4*, $2.95

**Oni Press**
*Chocolate Thunder GN*, $11.95
*Ojo #2*, $2.99
*Ojo #3*, $2.99
*Blue Monday: Painted Moon #4*, $2.99
*The Long Haul GN*, $14.95

**Phosphorescent Comics**
*The Watch: Casus Belli #3*, $3.25

**Plastic Farm Press**
*Plastic Farm #7*, $2.95

**Polite Stranger Press**
*Less Than Hero #4*, $3.25

**Pure Imagination Publishing**
*The Jack Kirby Reader Volume 2 TP*, $25.00

**Radio Comix**
*Dangerous #3*, $3.50
*Furrlough #142*, $3.50
*Genus #68*, $3.50

**Rat Race Comics**
*Soft Boiled Tales One-Shot #1*, $2.95

**Rebellion**
*2000 AD Prog #1410* , $3.75
*2000 AD Prog #1411*, $3.75
*2000 AD Prog #1412*, $3.75
*2000 AD Prog #1413*, $3.75
*Judge Dredd Megazine #224*, $10.99

**Rorschach Entertainment**
*Lucifer Fawkes: Bloodflow #1*, $3.50

**SAF Comics**
*Docteur Mystere Volume 1: The Mysteries of Milan HC*, $12.95
*The Journeys of Alexender Icaro Volume 1 HC*, $12.95

**Satyr Play Productions**
*Satyr TP Volume 1 TP*, $9.99

**Shanda Fantasy Arts**
*Extinctioners: Tales of the Endangered #2*, $4.99
*Shanda The Panda #42*, $4.99

**Sirius Entertainment**
*Deadly The Terrible Teddy GN*, $5.95 (signed $13)
*Poison Elves #81*, $2.95
*Poison Elves: Hyena #2*, $2.95

**Slave Labor Graphics**
*Bear Vol. 1: TP Immortal*, $14.95
*Bill & Ted's Most Excellent Adventures Vol. 2 TP*, $13.95
*Cocopiazo #1*, $2.95
*Ghouly Boys #3*, $2.95
*Serenity Rose #5*, $2.95

**Slip Of The Tongue**
*Artx #9*, $6.50

**Studio G**
*Brodie's Law #3*, $2.95

**TCZ Studio**
*The Celestial Zone Volume 2 #16* , $9.50

**The Norm.Com**
*The Norm Magazine #5*, $4.95

**Three Boys Productions**
*Students of the Unusual #2*, $2.95

**Titan Publishing**
*James Bond: Goldfinger TP*, $16.95
*Transformers: Trial By Fire*, $24.95

**Tokyopop**
*A.I. Love You Vol. 5 GN*, $9.99
*Abenobashi: Magical Shopping Arcade Vol. 2 GN*, $9.99
*Aladdin: Princess Line Cinemanga Vol. 1 GN*, $7.99
*Battle Royale Vol. 9 GN*, $9.99
*Battle Vixens Vol. 4 GN*, $9.99
*B'TX Vol. 6 GN*, $9.99
*Candidate For Goddess Vol. 4 GN*, $9.99
*Comic Party Vol. 3 GN*, $9.99
*Crazy Love Story Vol. 1 GN*, $9.99
*Cross Vol. 1 GN*, $9.99
*Culdcept Vpl. 2 GN*, $9.99

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image

Bo Hampton adapts Washington Irving's classic Halloween tale in *The Legend of Sleepy Hollow*, shipping Oct. 6.

**October 6**
*Casefiles: Sam & Twitch #13*, $2.95
*Frankenstein Mobster #6*, (two covers $2.95)
***The Legend of Sleepy Hollow GN*, $7.95**
*Savage Dragon: God War #4*, $2.95
*The Walking Dead #13*, $2.95
*The Walking Dead, Vol. 2: Miles Behind Us TP*, $12.95

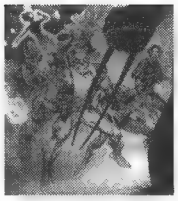
**October 13**
*Invincible #18*, $2.95
*PvP #11*, $2.95
*Quantum Mechanics GN*, $6.95
*Superpatriot: War On Terror #4*, $2.95
*Ultra #3*, $2.95
*The Wicked West GN*, $9.95

**October 20**
○ *Clockmaker: Act 3*, $4.95 (March 28-April 3)
*Ghost Spy #5*, $2.95
*Invincible #17*, $2.95
*Noble Causes #4*, (two covers $3.50)
*Sylvia Faust #2*, $2.95
*Tales of Tellos #1*, $3.50
*Wonderland GN*, $6.95

**October 27**
*Forsaken #3*, $2.95
*Hawaiian Dick: The Last Resort #3*, $2.95
*Houdini: The Man From Beyond GN*, $16.95
*Pscythe #2*, $3.95
*PvP #12*, $2.95
*The Ride: "2 For The Road" One Shot*, $2.95
*Rob Zombie's Spook Show Intl Omnibus #2*, $4.95
*Savage Dragon #119*, $2.95
*Spawn #139*, $2.50

# MARVEL®

A murderer armed with adamantium claws is revealed in *Uncanny X-Men* #450, shipping Oct. 6, and it's not Wolverine.



**October 6**

*Alpha Flight* #8, $2.99
*Best of Wolverine Vol. 1 HC*, $29.99
*Captain America & The Falcon* #8, $2.99
*Essential Monster of Frankenstein Vol. 1 TP*, $16.99
*Exiles* #53, $2.99
*Hulk and Thing: Hard Knocks* #2, $3.50
*Incredible Hulk Vol. 8: Big Things TP*, $17.99
*Jubilee* #2, $2.99
*Man-Thing: Whatever Knows Fear TP*, $12.99
*Marvel 1602 Vol 1 HC*, $24.99
*Marvel Age Fantastic Four* #7, $2.25
*Marvel Age Spider-Man* #13, $2.25
*Sabretooth* #1, $2.99
*Spider-Girl* #79, $2.99
*Starjammers* #5, $2.99
*Thor* #85, $2.99
*Tomb of Dracula* #1, $2.99
*Ultimate Nightmare* #3, $2.25
*Ultimate Spider-Man* #66, $2.25
*Ultimates Vol. 1 HC*, $29.99
***Uncanny X-Men* #450, $2.25**
*Wolverine* #20, $2.25
*X-Men Unlimited* #5, $2.99

**October 13**

*Bullseye Greatest Hits* #2, $2.99
*Captain America* #32, $2.99
*District X* #6, $2.99
*Doctor Spectrum* #3, $2.99
*Emma Frost* #16, $2.99
*Iron Man* #89, $2.99
*Marvel Age Sentinel Vol. 2 No Hero Digest TP*, $7.99
*Marvel Age Spider-Man Team Up* #2, $1.75
*Marvel Knights 4* #11, $2.99
*Marvel Knights Spider-Man* #7, $2.99
*Powers* #5, $2.95
*The Punisher* #12, $2.99
*Punisher Born TP*, $13.99
*Secret War* #3, $3.99
*She-Hulk* #8, $2.99
*Spectacular Spider-Man* #20, $2.25
*Strange* #2, $3.50
*Thor: Son of Asgard* #9, $2.99
*Thor: Son of Asgard Vol. 1 Warriors Teen Digest TP*, $7.99
*Ultimate X-Men* #52, $2.25
*Warlock* #2, $2.99
*Wolverine Vol. 3: Return of the Native TP*, $17.99
*Wolverine Weapon X Prose HC*, $24.95
*X-Force* #3, $2.99
*X-Men: The End - Book One Dreamers and Demons* #4, $2.99

**October 20**

*Cable Deadpool* #8, $2.99
*Cable/Deadpool Vol. 1: If Looks Could Kill TP*, $14.99
*Essential Tomb of Dracula Vol. 3 TP*, $16.99
*Fantastic Four* #519, $2.99
*Gambit* #3, $2.99
*Guardians* #5, $2.99
*Identity Disc* #5, $2.99
*Invaders* #3, $2.99
*Madrox* #2, $2.99
*Marvel Age Hulk* #2, $1.75
*Marvel Age Spider-Man* #14, $2.25
*New X-Men* #6, $2.99
*Official Handbook Marvel Universe: Wolverine 2004*, $3.99
*Rogue* #4, $2.99
*Sabretooth* #2, $2.99
*Spider-Man/Doctor Octopus: Year One* #5, $2.99
*Stoker's Dracula* #1, $3.99
*Supreme Power Vol. 2: Powers and Principalities TP*, $14.99
*Ultimate Spider-Man* #67, $2.25
*Uncanny X-Men* #451, $2.25
*Wolverine* #21, $2.25
*Wolverine: The End* #6, $2.99
*X-Men Vol. 1: Day of the Atom TP*, $8.99

**October 27**

*Amazing Fantasy* #5, $2.99
*Amazing Spider-Man* #513, $2.25
*Astonishing X-Men* #6, $2.99
*Avengers* #503 (#88), 3.5, $3.50
*Black Widow* #2, $2.99
*Daredevil* #66, $2.99
*Elektra: The Hand* #3, $2.99
*Excalibur* #6, $2.99
*Excalibur Vol. 1: Forging The Sword TP*, $9.99
*Exiles Vol. 8: Earn Your Wings TP*, $14.99
*Marvel Age Mary Jane Vol. 1 Circle of Friends Digest TP*, $5.99
*Marvel Age Spider-Man Vol. 4 Goblin Strikes Digest TP*, $5.99
*Marvel Visionaries: Jack Kirby Vol. 1 HC*, $29.99
*Mystique* #20, $2.99
*Nightcrawler* #2, $2.99
*Powerless* #5, $2.99
*Silver Surfer* #14, $2.99
*Supreme Power* #13, $2.99
*Ultimate Elektra* #3, $2.25
*Ultimate Fantastic Four* #12, $2.25
*Venom vs Carnage* #4, $2.99
*X-Men* #163, $2.25

*GTO Vol. 21 GN*, $9.99
*Hands Off! Vol. 1 GN*, $9.99
*Happy Mania Vol. 10 GN*, $9.99
*Immortal Rain Vol. 3 GN*, $9.99
*Initial D Vol. 14 GN*, $9.99
*Kindaichi Case Files: Vol. 9 GN The Headless Samurai*, $9.99
*King of Hell Vol. 7 GN*, $9.99
*Legal Drug Vol. 1 GN*, $9.99
*Les Bijoux Vol. 5 GN*, $9.99
*Lilo & Stitch: TV Show Cinemanga Vol. 2 GN*, $7.99
*Lizzie McGuire Cinemanga Vol. 8 GN*, $7.99
*Mink Vol. 4 GN*, $9.99
*One I Love Vol. 1 GN*, $9.99
*One Vol. 4 GN*, $9.99
*Priest Vol. 13 GN*, $9.99
*Rave Master Cinemanga Vol. 1 GN*, $7.99
*Rave Master Vol. 11 GN*, $9.99
*Rebirth Vol. 10 GN*, $9.99
*Rebound Vol. 10 GN*, $9.99
*Remote Vol. 3 GN*, $9.99
*Samurai Deeper Kyo Vol. 9 GN*, $9.99
*Seikai Trilogy: Vol. 3 Banner of the Stars II GN*, $9.99
*Simple Life Cinemanga Vol. 1 GN*, $7.99
*Thats So Raven Cinemanga Vol. 2 GN*, $7.99
*The Greatest Stars of the NBA 2004 Cinemanga Vol. 2 GN Tim Duncan*, $7.99
*Tramps Like Us Vol. 2 GN*, $9.99

**Tony Raiola**

*Dick Tracy: Family Affair*, $9.50
*Dick Tracy: Princes of Bolvinia*, $9.50

**Top Shelf Productions**

*Bighead GN*, $12.95
*Gutsman Comics Volume 1 TP*, $14.95

**Vanguard Productions**

*R.G.K.: The Art of Roy G. Krenkel SC*, $19.95
*Steve Ditko: Space Wars HC*, $34.95
*Thrilling Comic Book Cover Art of Alex Schomberg HC*, $34.95 (spec. ed. $49.95)

**Verotik**

*Verotik World* #3: Weird Voodoo, $3.95

**Viper Comics**

*Daisy Kutter* #3, $3.99

**White Lightning Productions**

*Nipple Magician Volume 1: Neue Walkure* #4, $3.95

**Win-Mill Productions**

*Following Cerebus* #2, $3.95

*D.N.angel Vol. 4 GN*, $9.99
*Demon Ororon Vol. 4 GN*, $9.99
*Deus Vitae Vol. 3 GN*, $9.99
*Diablo Vol. 1 GN*, $9.99
*Digimon Tamers Vol. 4 GN*, $9.99
*Doll Vol. 2 GN*, $9.99
*Dragon Hunter Vol. 9 GN*, $9.99
*Dragon Knights Vol. 16 GN*, $9.99
*Dragon Voice Vol. 1 GN*, $9.99
*Dream Saga Vol. 2 GN*, $9.99
*Et Cetera Vol. 2 GN*, $9.99
*Eternity Vol. 2 GN*, $9.99
*Evil's Return Vol. 2 GN*, $9.99
*Fairly Odd Parents Cinemanga Vol. 3: GN Father Knows Less*, $7.99
*Family Guy Cinemanga Vol. 1 GN*, $7.99
*Flower of the Deep Sleep Vol. 1 GN*, $9.99
*Fruits Basket Vol. 5 GN*, $9.99
*Get Backers Vol. 5 GN*, $9.99
*Gravitation Vol. 8 GN*, $9.99

# VIZ COMICS™

**October 6**

*Beet the Vandal Buster Vol. 1 GN*, $7.95
*Bleach Vol. 3 GN*, $7.95
*Boys Over Flowers Vol. 8 TP*, $9.95
*Dragonball Z Vol. 17 TP*, $7.95
*Hikaru No Go Vol. 2 TP*, $7.95
*Rurouni Kenshin Vol. 8 GN*, $7.95
*Shonen Jump Vol. 2* #11 Nov 2004, $4.99
*Video Girl AI Vol. 9 TP Cut Scenes*, $9.99
*Whistle! Vol. 1 GN*, $7.95
*Yu Yu Hakusho Vol. 5 TP*, $7.95

**October 13**

*Case Closed! Volume 2 GN*, $9.95
*Dolls Volume 1 GN*, $9.99
*From Far Away Volume 1 GN*, $9.99
*Here Is Greenwood Volume 1 GN*, $9.95

**October 20**

*Alice 19th Volume 7 TP: The Lost Word*, $9.99
*Ceres, Celestial Legend Volume 9 TP: Progenitor*, $9.95
*Descendants of Darkness Volume 2 GN*, $9.99
*Excel Saga Volume 9 TP*, $9.95
*Flowers and Bees Volume 5 TP*, $9.95
*Megaman: Nt Warrior Volume 4 GN*, $7.95
*Ranma 1/2 Volume 28 TP*, $9.95
*Revolutionary Girl Utena: The Adolesence of Utena GN*, $9.95
*W Juliet Volume 1 GN*, $9.99

**October 27**

*All New Tenchi Muyo! Volume 5 TP: Point and Shoot*, $8.95
*Animerica Extra Volume 7* #11 November 2004, $4.99
*Animerica Volume 12* #11 November 2004, $4.99
*Cheeky Angel Volume 3 GN*, $9.99
*Hot Gimmick Volume 7 TP*, $9.99
*Please Save My Earth Volume 7 TP*, $9.99
*Wild Com. Volume 1 GN*, $9.95
*X/1999 Volume 16: Nocturne TP*, $9.95

# ANIME MANGA

## Why do they *do* that?

### A quick cultural guide to manga and anime

by **FRED PATTEN**

***Underwear shots are common in Tokyopop's* Battle Vixens.**

Anime and manga are from Japan. Well, duh! So viewers expect to see many Japanese cultural attributes with which they are not familiar. People may wear kimonos and other types of Japanese clothing (like *yukatas*) that the audience can catch the names of in the dialogue. There are exotic holidays (like the Festival of the Dead, at which people honor their ancestors by floating little rafts with lighted candles down a river at night).

But not all Japanese cultural attributes are so obvious or so easy to find explained in a travel guide. At the recent Anime Expo, AN Entertainment's booth was decorated with blowups of scenes from its latest DVD release, *Miami Guns*, a raunchy TV spoof of American police shows and Westerns. One of the most prominent images was what looked like a baby Godzilla (actually Al the baby Alligator, bounty hunter Julio Peacemaker's sidekick) holding up and leering at a pair of women's underwear. What particularly stood out was that the underwear was emblazoned with AN Entertainment's logo (it does not appear on the clothing in the anime), making it clear that that particular scene was not just picked at random.

A cartoon alligator leering at women's underwear: just one example of the frequent anime depiction of lusty men slavering over underwear. "What *is* it with the Japanese and women's underwear?" would-be fans often ask.

That's a good question. And I don't have an answer. What I *can* do is compile a list of Japanese cultural — call them "quirks" — that Americans will see over and over in anime. Some may have reasons for existence, but those reasons usually go back to "tradition" or "age-old custom."

To pick a comparative Western example, why do many tall buildings not have a 13th floor? Because "13" is considered an unlucky number. Why is "13" supposed to be any more unlucky than other numbers? Well, er ... (Yes, many different reasons have been made up over the centuries, but the fear of 13 has been traced further back than any of them into the mists of Europe's prehistoric past.)

**Nosebleeds and more.** Women's underwear. I'm sure you've noticed that a large percentage of Japan's anime production is aimed at adolescent males: what is often called "the drooling fanboy market." Hey, there's a good cultural comparison right there. In the West, a common raunchy humorous stereotype to indicate overstimulated male hormones is uncontrollable drooling at the sight of a pretty girl. In Japan, it's a nosebleed. The theory is that, when a male's lust is aroused, the blood rushes to his head. A mature, experienced male has enough self-control to keep cool and avoid embarrassing himself. Adolescents whose hormones are just developing have not had enough experience yet to control their bodies. The blood rushes to their heads so quickly that their noses bleed. This is why it is usually high-school boys whose noses spurt like fire hoses when they accidentally see a cute girl in erotic circumstances or deliberately peek into the off-limits women's side of the public bathhouse or hot springs (Japanese communal nude bathing).

But I digress. Underwear. Girls' panties are the big symbol of lust and pornography in Japan, even more so than bras in America. Bras just mean that Westerners have an infantile breast fixation. Panties mean ... well, *you* know what they mean. The real pervert is not interested in new panties; they have to be panties that a girl has actually worn. In the *Burn up Excess* action comedy, sexy but mercenary policegirl Rio tries to supplement her lousy paycheck by selling her used panties (or what she *claims* are her used panties) to her male teammates on the force. By the way, *Burn up Excess* is age-rated 15+, and *Miami Guns* is 17+. Also, *Miami Guns* was originally a midnight TV series: a clear indication of the intended audiences.

***CPM Manga's Duck Prince has trouble keeping his precious bodily fluids on the inside when he gets overly emotional.***

Anime's pandering to an adolescent male audience reflects Japan's more open cultural standards regarding "innocent" nudity. This can be traced back to the 1973-74 TV broadcast of *Cutey Honey*, Go Nagai's and Toei Animation's sexy spoof of American-style super-heroes and -villains. Cutey Honey, an apparent high-school co-ed (actually, an android super-heroine), could super-scientifically change her clothing instantly into a variety of disguises to protect Earth's men from the alien feminist Panther Claw crime syndicate. Each costume change made her nude for a fraction of a second. *Cutey Honey* was not exactly a late-night TV series, but it was shown in a Saturday night 8:30 time-slot when, presumably, the *little* kids were in bed. Fans gasped at the 1981 TV pilot episode of *Urusei Yatsura*, when high-schooler Ataru pulled off alien girl Lum-chan's bra to prevent her from running away during the race to determine whether Lum's space-alien people would invade Earth. By the mid-'80s, a teen girl's "brief nude shower scene" of one or two seconds was commonplace in practically every otherwise-non-erotic "boys' adventure" TV series like *Macross*. Today, this sort of catering to juvenile and adolescent sexuality is openly called "fan service" in the anime industry, ranging from the innocent brief nudity in the stock-footage transformation scenes of such "magical little girls" TV series as *Sailor Moon* and *Fancy Lala* to the

T&A jiggling and pelvic shots of action-packed science-fiction and secret-agent dramas such as *Plastic Little* ("they may be plastic but they sure ain't little!") and *Najica: Blitz Tactics*.

**That's not all.** Erotic imagery is not the only kind of Japanese cultural or artistic stereotype that stands out from corresponding Western habits. When someone in Western animation is worried enough to start sweating, their forehead becomes covered with tiny water droplets. In Japan, it's one huge drop of sweat that often hovers next to the head without actually touching it. This can also indicate acute embarrassment, rather than worry.

In the West, when someone sneezes, you are supposed to say, "*Gesundheit* [Good health]!" The origin of that superstition *is* known; it goes back to European pre-Christian beliefs that a sneeze will open your body to evil (disease) spirits unless those around you call out a protective mantra to keep them at bay. In Japan, when someone sneezes, it is supposed to mean that people are gossiping about him or her behind their back. This is why anime often shows people talking about an absent friend, and there is a quick cut to that person sneezing (which otherwise has nothing to do with the plot).

***Haposai, the elderly comic relief character in* Ranma 1/2*, has a weakness for underwear, a fact Ranma uses against him in several fights.***

Many anime series with middle- and high-school settings will show groups of friends heading to a candy- or fast-food shop after classes to pig out on junk food. Most Americans realize that this includes a mixture of such Western delights as hamburgers and ice cream — and such equivalent Japanese foods as *yakitori* and *okonomiyaki*. (The Japanese habit of cutting American hot dogs in half and slicing-and-boiling them to look like miniature cartoon octopuses has led to numerous requests from American fans for cooking instructions.) But there is one youths' social convention that puzzled American fans for a long time, because it was not explained. It seems that Japanese boys like to buy hot yams (sweet potatoes) from street vendors and eat them on the spot. Girls would like to, also, but it is considered very unladylike. (This is the plot of a whole episode of *Saint Tail*.) Why should eating yams be more unladylike than eating other snack foods from street vendors? This was finally answered in the first episode of *Magical Shopping Arcade Abenobashi*. *Abenobashi* is set in Osaka, which has a reputation in Japan for crude and vulgar speech. The 12-year-old pals Arumi and Sasshi are talking, and Sasshi, complaining about there being nothing to do, says, "All I can do now is go home, eat a yam, fart, and go to sleep." In other words, eating yams creates gas. Macho boys can fart around each other in public, while proper ladies cannot.

Incidentally, that title — *Magical Shopping Arcade Abenobashi* — illustrates another Japanese quirk that often causes confusion among American fans looking for a particular title. In Japanese, the subtitle comes in *front* of the title. If you are looking for *Evangelion*, you may have to look under "N" for *Neon Genesis Evangelion*. *Gundam* may be under "G", or under "M" for *Mobile Suit Gundam*. Why? That's the way the Japanese language works. That seems more like a copout than an explanation to me, but it is as much of an explanation as I have been able to get.

If you like to watch anime in Japanese with English subtitles, it has probably all sounded more or less the same, unless you have a really good ear. In the last couple of years, several anime titles have been brought to America that emphasize different Japanese dialects and the ethnic stereotypes that go with them. *Abenobashi* is full of jokes about how crude and pushy Osakans are. "If you are in a hurry in a crowd, just get behind some old ladies from Osaka and let

them clear the way, as they bulldoze themselves through the crowd." Hiroshima is apparently the equivalent of those old movies full of Noo Yawk an' Brooklyn tough guys. In the *Tenamoniya Voyagers* science-fiction comedy, a fleet of space mafia spaceships is no match for one trigger-happy Hiroshima policewoman in her squad car. It's good that we have DVDs today that can explain all this in their extras. In the old days of videotapes, we were simply left mystified.

One of the attractions of anime is how exotic it all is. Just stick with it, and the answers will gradually emerge.

## Shipping in October: Anime

The following information is taken from publisher and distrib tor solicitations and updates and is as accurate as possible at press time.

### A.D.V. Films

Oct. 5 *Hello Kitty & Friends*, Vol. 6, *Holiday Magic* (DVD dubbed only) $14.98
Oct. 5 *Knights of the Zodiac*, Vol. 7, *Battle of the Ages* (DVD dubbed only) $14.98
Oct. 5 *Wedding Peach*, Vol. 6, *Rivals!* $29.98; collectible artbox, $39.98
Oct. 12 *Aura Battler Dunbine*, Vol. 9, *Forsaken Souls of Byston Well* $19.98
Oct. 12 *Azumanga Daioh*, Vol. 5, *Seniors!* $29.98
Oct. 12 *Panyo Panyo Di Gi Charat*, Vol. 4, *Myu!* $29.98
Oct. 19 *El Paraiso de Hello Kitty*, Vol. 3, *Compartir y Cuidar* (DVD dubbed only) $14.98
Oct. 19 *BASToF Syndrome*, Vol. 5, *Past Echos* $29.98 Korean
Oct. 19 *Get Backers*, Vol. 2, *Find the Fine Arts* $29.98

### AN Entertainment

Oct. 26 *Miami Guns*, Vol. 4 $29.95

**Bandai Entertainment**

Oct. 12 *Banner of the Star II Complete Collection* (three-DVD set) $49.98
Oct. 12 *Gundam Seed*, Vol. 2, *Unexpected Meetings* $29.98
Oct. 12 *Gundam Seed*, Vol. 3, *No Retreat* $29.98
Oct. 12 *Kaze no Yojimbo*, Vol. 4, *New Battle* $29.98
Oct. 12 *SD Gundam*, Vol. 5, *Up in the Sky* $19.98
Oct. 12 *SD Gundam*, Vol. 6, *The Dark Axis Strikes Back* $19.98
Oct. 12 *Wolf's Rain*, Vol. 3, *Loss* $29.98
Oct. 12 *Zentrix: Out of Time* (three-DVD set) $44.98
Oct. 26 *Angel Tales*, Vol. 3, *Endless Love* $29.98
Oct. 26 *.hack//sign Complete Collection* (six-DVD set plus three collector pins) $149.98
Oct. 26 *Escaflowne Perfect Collection* (TV series and movie; nine DVDs) $99.98
Oct. 26 *GeneShaft Complete Collection* (four-DVD set) $49.98
Oct. 26 *Stratos 4*, Vol. 3, *Contact* $29.98
Oct. 26 *Witch Hunter Robin Complete Collection* (six-DVD set plus three collector pins) $149.98

### Central Park Media

Oct. 19 *ShootFighter Tekken*, Round 2 (U.S. Manga Corps) $19.99
Oct. 19 *Xpress Train* (Anime 18) $29.99

### FUNimation

Oct. 5 *Little Nemo: Adventures in Slumberland* (DVD dubbed only) $19.98, (VHS dubbed only) $14.98
Oct. 5 *Tenchi Muyo! GXP*, Vol. 6, Seiryo Strikes Back!
Oct. 5 *Yu Yu Hakusho*, Vol. 26, *Born Anew* (DVD) $24.98, (VHS) $19.98
Oct. 19 *Case Closed — Season 4*, Vol. 2, *The Desperate Truth* $19.98
Oct. 19 *Dragon Ball Z*, Vol. 83, *Cell Games: Awakening* $19.98
Oct. 19 *Kiddy Grade*, Vol. 7, *Lurking Shadows* $24.98
Oct. 19 *Shaman King*, Vol. 1, *A Boy Who Dances With Ghosts* $19.98
Oct. 19 *Shaman King*, Vol. 2, *Perfect Possession* $19.98
Oct. 19 *Yu-Gi-Oh!*, Vol. 1, *The Shadow Games* $19.98
Oct. 19 *Yu-Gi-Oh!*, Vol. 2, *The Insector Combo* $19.98
Oct. 26 *Sakura Taisen*, Vol. 1, *Sumire* $9.98
Oct. 26 *Yu Yu Hakusho: The Dark Tournament Saga*, DVD Set Part 2 $99.98

### Geneon Entertainment (USA) Inc.

Oct. 12 *Fighting Spirit* (*Hajime no Ippo*), Vol. 2, *The Debut Match* $29.98
Oct. 12 *Last Exile*, Vol. 6, *Queen Delphine* $29.98
Oct. 12 *Lunar Legend Tsukihime*, Vol. 1, *Life Threads* $29.98; Collector's Box, $39.98
Oct. 12 *Lupin the 3rd*, Vol. 8, *Sweet Betrayals* $24.98; (with toy car and Jigen figure) $34.98
Oct. 12 *Sailor Moon Super S* (Signature Series), Vol. 3 $19.98
Oct. 12 *The SoulTaker* (Signature Series), Vol. 3 $19.98
Oct. 12 *Tenchi in Tokyo* (Signature Series), Vol. 5 $19.98
Oct. 19 *eX-Driver: The Movie* $29.98
Oct. 19 *Texhnolyze*, Vol. 4, *Suspicions* $29.98
Oct. 26 *Gad Guard*, Vol. 3, *Persona* $29.98
Oct. 26 *Paranoia Agent*, Vol. 1, *Enter Lil' Slugger* $29.98; Collector's Box, $39.98
Oct. 26 *R.O.D The TV*, Vol. 3, *The Past* $29.98

### Manga Entertainment

Oct. 26 *Ghost in the Shell* (Sonic edition) $34.98

**Media Blasters**

Oct. 12 *Gokusen*, Vol. 1, *The Unteachables* (AnimeWorks) $29.95; Collectible Box, $39.95
Oct. 12 *Swallowtail Inn* (Kitty Media) $19.95 adult
Oct. 26 *Giant Robo*, Vol. 1, *The Day the Earth Stood Still* (AnimeWorks) $24.95; Collector's Box, $74.95
Oct. 26 *Maiden of Deliverance* (Kitty Media) $29.95 adult (extreme violence, sadism)
Oct. 26 *Twelve Kingdoms*, Vol. 8, *Alliance* (AnimeWorks) $29.95

### The Right Stuf International

Oct. 26 *Gravitation*, Vol. 4, *Secrets of a Troubled Past* $29.95
Oct. 26 *Vanilla Series: Hooligan* (Critical Mass) $24.95 adult (sci-fi sex comedy)

### Tokyopop

Oct. 12 *GTO* Boxed Set, Vol. 2 $99.99
Oct. 12 *Rave Master*, Vol. 1, *The Quest Begins* $14.99
Oct. 26 *Marmalade Boy Ultimate Scrapbook*, Vol. 2 (3 discs; 19 episodes) $99.99

### Viz

Oct. 19 *Megaman NT Warrior*, Vol. 2 (DVD dubbed only) $14.99; (VHS) $9.98
Oct. 26 *Flame of Recca*, Vol. 1 $24.98
Oct. 26 *Pokemon Master Quest*, part 1 (DVD dubbed only) $34.98
Oct. 26 *Project Arms*, Vol. 11, *2nd Chapter* $24.98

# MANGA REVIEWS

## *Slayers: City of Lost Souls*

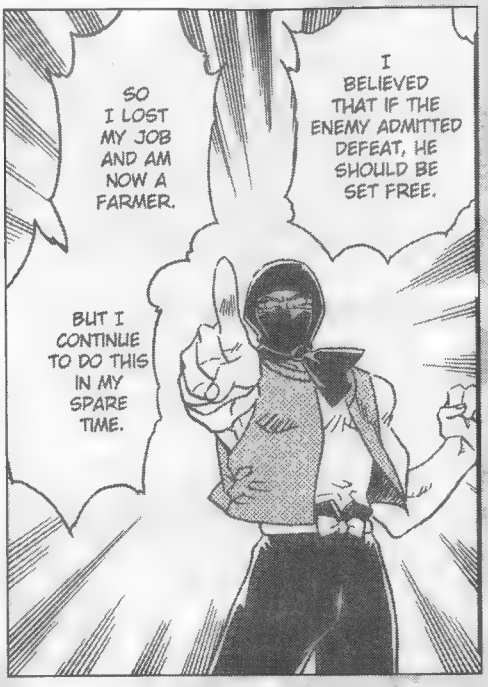
**CPM Manga**

$9.99, b/w, 184 pgs., available now
Writer: Hajime Kanzaka; Artist: Shoko Yoshinaka
reviewed by **Fred Patten** ★½

*Slayers*: So complex you can't tell the manga apart even with a scorecard. This comedy-adventure series about young sorceress Lina Inverse began as a series of novels by Hajime Kanzaka in Japan's gaming *Dragon Magazine*. Kanzaka then adapted his novels into manga series by different artists. The anime versions are what made them really popular in Japan and America.

Slayers: City of Lost Souls was published in Japan as Vol. 5 of the manga series that roughly follows the storyline of the first 26 TV episodes. It begins just after Vol. 3 (not 4). Lina, Gourry, and Zelgadis have killed Rezo, the evil Red Priest. The characters Amelia and Sylphiel are introduced. Rezo returns, except it is a homunculus double out to prove himself more powerful than the original Rezo by killing all the good guys. The book is full of talky exposition ("It's the Blessed Blade of the Sacred Flagoon!"), culminating in a series of static faceoffs with both sides just standing and throwing spells like "Dragon Slave!" "Blam Blazer!" and "Element Lance!" at each other. Yawn!

www.cpmpress.com
ISBN 1-58664-915-9


SO I LOST MY JOB AND AM NOW A FARMER.
I BELIEVED THAT IF THE ENEMY ADMITTED DEFEAT, HE SHOULD BE SET FREE.
BUT I CONTINUE TO DO THIS IN MY SPARE TIME.

## *Et Cetera*

**Tokyopop**

$9.99, b/w, 224 pgs., available now
Writer and Artist: Tow Nakazaki
reviewed by **S.A. Bennett** ★★★

Here's an extremely broad, bigfoot cartoon-styled, action-comedy wild Western along the lines of *Lucky Luke*, which wears its anachronisms proudly. A footnote on the first page makes it clear readers aren't supposed to care that their heroine wants to make it big in Hollywood decades before Edison invented the modern motion-picture process.

It's good advice, if you want to enjoy this pleasant romp, because things only get sillier from there. Take the fact she carries her grandfather's "eto-gun" (which fires magic bullets filled with the essence of the Chinese Zodiac animals) and travels with a Catholic priest (who's more than he seems), as they navigate the badlands, dodging members of the shadowy group that wants the gun for their own nefarious purposes.

While Mingchao is a classic Japanese stereotype of a Chinese girl (a energetic, optimistic, single-minded goof who occasionally sprouts a single cat fang), she's a benign, entertaining one. Whatever points Et Cetera loses for having yet another inexplicable title, it earns them back through sheer originality.

www.tokyopop.com
ISBN: 1-59523-213-06

## *Cheeky Angel Vol. 1*

**Viz**

$9.95, b/w, 214 pgs., available now
Writer and Artist: Hiruyuki Nishimori
reviewed by **Tony Isabella** ★★★★

Rough-and-tumble Megumi is a 9-year-old martial-arts enthusiast who saves a sorcerer from local bullies and is given a one-wish genie as a reward. Megumi wants to be the "manliest of men," but the dishonest genie, instead, turns him into a girl who will grow to be the most womanly of women.

This first volume of *Cheeky Angel* pulls the reader into Megumi's ongoing story. She is as admirable and feisty a young woman as she was a boy. Her struggles with her two natures are sometimes played humorously, sometimes seriously. She's clearly attracted to Miki, her best friend, but may also be developing feelings for Genzo, a "bad boy" whose feelings for Megumi are, in turn, changing him for the better.

Viz rates the book for older teens, which is a good call. There is sexual humor and brutal slapstick violence. It exhibits social behavior and values very different from those held by most Americans.

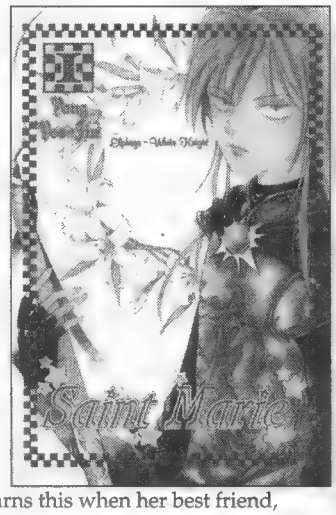
*Cheeky Angel* offers great characters and character development, a nice balance of comedy and drama, terrific storytelling, and beautiful art. This series is a keeper.

www.viz.com
ISBN 1-59116-397-8

## *Saint Marie* Vol. 1

**ADV Manga**

$9.99, b/w, 190 pgs., available now
Writer and Artist: Yang Yeo-Jin
reviewed by **Fred Patten** ★★★




Saint Marie's Private School "is a private, co-educational Catholic school. The school is divided into middle and high school and the students reside in their respective dorms." Dah-In Hyun is a shy middle-school sophomore who gradually becomes aware that Saint Marie's is a supernatural battlefield between Good and Evil played as a cosmic chess game. Sixteen students are the White Pieces and 16 others are the Black Pieces. Dah-In learns this when her best friend, Na-Na Moon, mysteriously dies and it turns out she was a White Pawn who had just been "taken." Who are the other secret masters among the students? Is Dah-In herself one who has not awakened to her powers yet?

*Saint Marie*, ADV Manga's second release of Korean manhwa comics, is a slow-paced but tense mix of open adolescent school romantic rivalry and deadly sorcerous student politics in the tradition of Harry Potter's Hogwarts School of Witchcraft and Utena's Otori Academy. The background information on school regulations and traditions in Korea are fascinating in themselves.

www.adv-manga.com
ISBN 1-4139-0065-8

## *Record of Lodoss War: The Grey Witch* Vol. 1

**CPM Manga**

$9.99, b/w, 224 pgs., available now
Writer: Ryo Mizuno
Artist: Yoshihiko Ochi
reviewed by **Fred Patten** ★★½

This is the manga that started sword-and-sorcery fantasy in Japan! Ryo Mizuno was a young gamer who wrote this in the 1980s. It led to many manga sequels (illustrated by different artists) and the mega-popular *Lodoss War* anime videos and TV series. All Japanese gaming-type heroic fantasy arguably started from this.

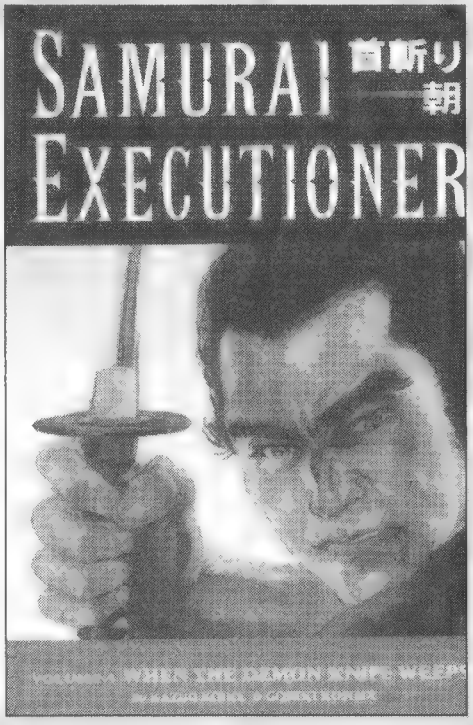
It's hard to knock a classic, but Mizuno was just beginning and it shows. This pleasant heroic fantasy only introduces what would become the basic stereotypes of the genre. The island continent of Lodoss is divided into Medieval European-type kingdoms. When the Dark Emperor of Marmo invades Lodoss with the aid of the Grey Witch, six heroes band together to resist Marmo's armies of evil goblins and ogres: Parn the knight, Deedlit the warrior elf, Etoh the cleric, Ghim the dwarf, Slayn the wizard, and Woodchuck the thief. Mizuno himself adds more character depth and original variations in his sequels. If you want a basic primer to heroic fantasy in comic-art form, this is a good title with which to start.

www.cpmpress.com
ISBN 1-58664-925-6

## *Samurai Executioner* Vol. 1

**Dark Horse**

$9.95, b/w, 328 pgs., available now
Writer: Kazuo Koike; Artist: Goseki Kojima
reviewed by **S.A. Bennett** ★★★★




This long-awaited series by the creators of *Lone Wolf and Cub* serves as a much-appreciated antidote to the bulk of today's adolescent-girl-skewing manga. But make no mistake: This is for adults only — and not just because it makes *Battle Royale* look like *Bambi*.

This relentlessly oppressive story of a professional decapitator in feudal Japan contains rape, murder, child rape and murder, extreme bloody violence, nudity, graphic violence, and one act that can't be described in this publication.

Its obsessive, near-fetishistic focus on the period details of death and death-dealing is utterly convincing but it's also consistently unpleasant. *Samurai Executioner* does a magnificent job of conveying the monstrous amorality of a medieval system in which all human feeling is sacrificed to maintain a rigid order for the benefit of the ruling elite. The only false step in this otherwise expertly done comic is the occasional attempt to use modern, though now clearly dated ("get it on," "sheesh"), language. There's no hero here, just a survivor, for now.

www.darkhorse.com
ISBN: 1-59307-207-4

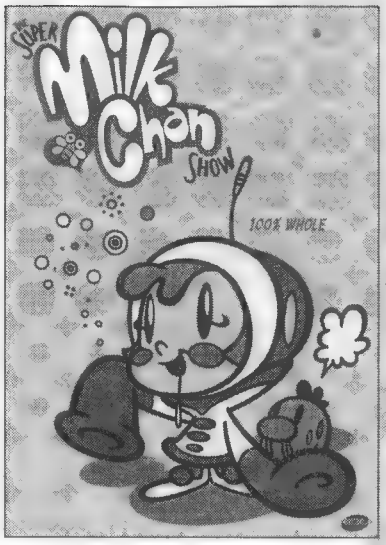
# ANIME

## The Super Milk Chan Show

**ADV Films**

$29.98, 135 mins., available now

reviewed by **Brent Frankenhoff** ★★★½




Ever wonder what goes on behind-the-scenes at the studios that produce all this anime and their U.S. counterparts that translate it for American audiences? That's just part of the fun in the two-disc *Super Milk Chan Show*.

In addition to animated episodes featuring a super-powered foul-mouthed youngster, her Rosie the Robot-like sidekick, and strange little green bug helper, there are live-action sketches featuring personnel from the ADV Studios.

If nothing else, the live-action portions show that the voice actors can actually act. The pieces hold together well with only a small bit of stilted action. It's fun to see what the actors actually look like, so that you have a face to put with the voices you often hear during the animated shows. Some sketches make little or no sense, including a sequence where a group of fans stalks around the building, apparently seeking their favorite voice actor.

The animated episodes are extra-fun, reminiscent of *South Park* crossed with a bit of Bart Simpson on his worst day.

Milk Chan reports to the President of Everything, who often goes off on tangents while giving Milk her assignments, which leads to all sorts of humorous misunderstandings.

Milk's foul mouth and some of the more adult humor makes it imperative that it be kept out of the hands of younger viewers, but adults and most anime fans should get a big kick out of it.

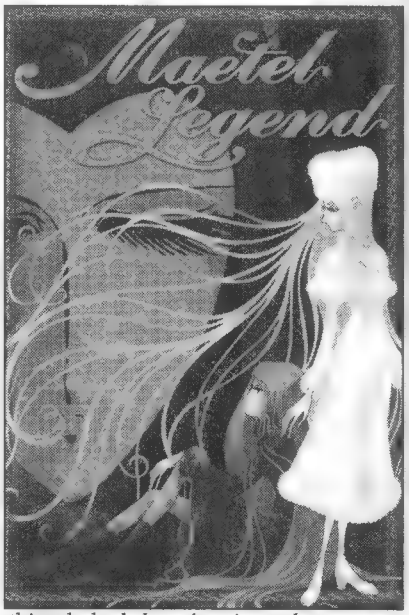
www.advfilms.com

## Maettel Legend

**Central Park Media**

$19.98, 85 mins., available now

reviewed by **Steve Fritz** ★★




Of all the characters in Leiji Matsumoto's universe, probably none is so beloved are the mysterious Maettel and her swashbuckling sister Emeraldas. That said, a special movie explaining their origins should be a landmark event. Unfortunately we got *Maettel Legend*.

What's seriously wrong about this mini-epic is Matsumoto lets viewers know this whole shebang's going to be one major tragedy. From there the story is so heavy-handed in doling out the misery it isn't long before the viewer is hitting the fast-forward button. To top it off, the heroes and villains are so two-dimensional, there are times they'll want to hit the mute, too.

More's the pity. The animation itself is up to the top standard of Matsumoto's day. It also provides perspective on the Galaxy 999 as well as the reasons the sisters are the way they are. While every fan of Matsumoto's work will want this in their library, it's still a pity it wasn't done better.

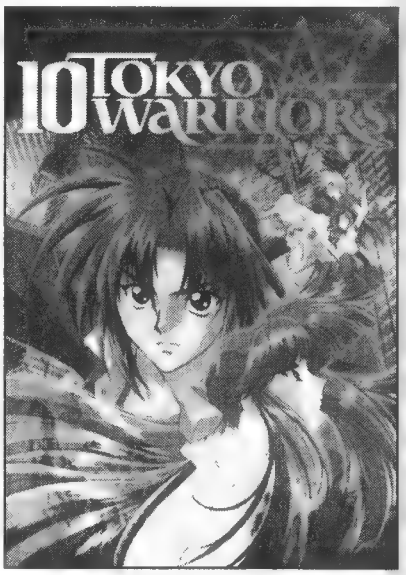
www.centralparkmedia.com

## 10 Tokyo Warriors

**Media Blasters**

$49.95, 162 mins., available now

reviewed by **Oliver Chin** ★½




As the title indicates, 10 historical heroes are needed again by modern Japan to combat the demonic king that they imprisoned four centuries earlier. However, the young fighter Jutto may not have the patience to wait for the rest to show up, as he is compelled to battle Hell's monsters anywhere and any way he can.

Kyoshiro now must corral the great demon while being understaffed. However, the rest of the mystical team assembles on cue and satisfies the requisite typecasts of youthful fighters who prefer high-school quality banter. But can Jutto and the rest cooperate long enough to send the king back where he belongs?

Slogging through six episodes, this anime series' poor execution is unable to enliven the formulaic plot. Like the boundary between the spirit realms, the animation and pacing are weak, which allows the deathly forces of apathy and disappointment to overwhelm the viewer.

www.media-blasters.com

### *All-Purpose Cultural Cat Girl Nuku Nuku*

**ADV Films**

$29.95, 150 mins., available now

reviewed by **Steve Fritz** ★★½

When a pretty girl has a cat's brain and a super android's body, she must come from an interesting family.

Nuku is the classic anime super-girl, sweet-tempered and charmingly guileless. Her idea of a good time is to lounge in the sun, preferably with a can of mackerel and her favorite ball of wool. She can also take out an Apache helicopter when riled. Some situations, including a first-time encounter with catnip, can leave viewers rolling with laughter. Equally likable are her absent-minded inventor-father, Kyusaku, and human little brother, Ryunosuke.

On the other hand, all the other characters, who mainly happen are female, are about as one-dimensional and clichéd as they come. The only exception is Nuku's "Mama," super-industrialist Akiko, who's as unrealistically bipolar as possible.

With the exception of the cat-brain element, this has been done before and better. Check out cable for reruns of *Mann & Machine* or even *My Living Doll*. It's a shame, really. Stronger characterization and a little more plot development, and this series would be a classic. As it stands, it's only good.

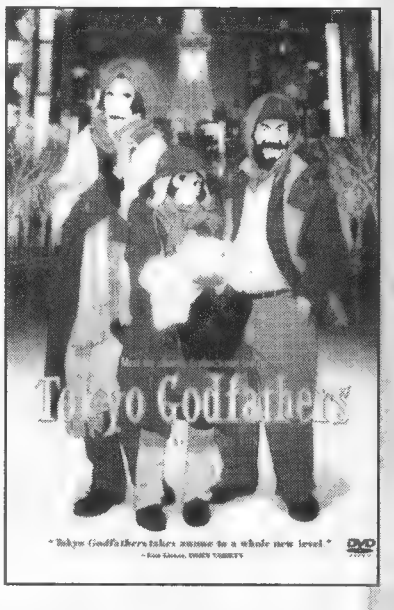
www.advfilms.com

### *Tokyo Godfathers*

**Columbia TriStar**

$26.96, 91 mins., available now

reviewed by **Oliver Chin** ★★★★




At Yuletide in Japan, the birth of a baby is celebrated, not by three wise men, but by a trio of homeless people. Under the cover of snowfall, they agree to search for the mother who abandoned the infant in the trash. A bickering, odd family comprising the world-weary Gin, transvestite Hana, and the teen-age girl Miyuki embark on a mad journey through the back alleys of Tokyo to confront mobsters, hoodlums, and the painful wounds of their own past.

Brashly unconventional, this movie is unafraid to show the gamut of human emotion and experience and bold enough to carry it off. *Tokyo Godfathers* is literally in viewers' faces, as it revels in the expressive qualities of characters' countenances against a photo-realistic urban backdrop.

Satoshi Kon, director of *Perfect Blue* and *Millennium Actress*, matures to strip away the superficial baubles of anime to explore imperfect yet fascinating relationships in an increasingly impersonal world.

www.sonypictures.com

### *Azumanga Daioh*

**ADV Films**

$29.98, 125 mins., available now

reviewed by **Steve Fritz** ★★½

I honestly can't remember high school ever being filled with so many annoying people. I ought to know. I went to five of them.

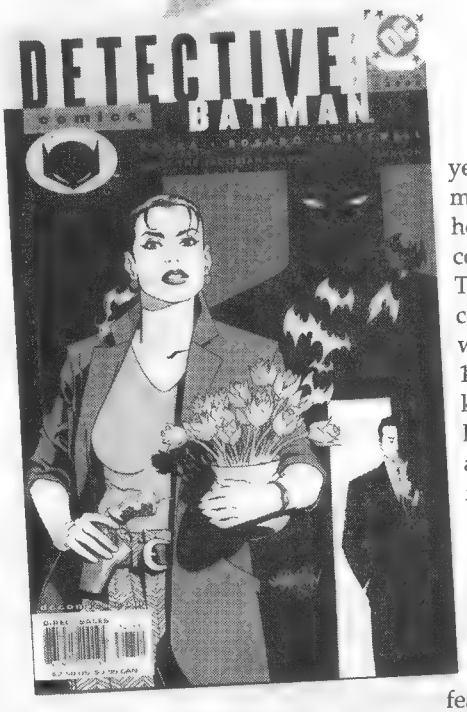
This series by Kiyohiko Azuma is based on the comic-strip misadventures of a group of misfit ninth-grade girls. The cast includes such stereotypes as an underage genius, a dreamer, a hyperactive tomboy, and a "country" out-of-towner. Boys are used as window dressing in this world, and what's wrong with that high-school picture? All are corralled by teachers who have their share of issues, too.

This gag-oriented and slightly surreal series has its moments. It should. A single episode of this TV series (five are included on the DVD) usually has two or three plot threads, and at least one of them is really funny. Still, this hyperactive romp could use some edits. It is entertaining — but, really, I don't remember any of my high schools being that, either.

www.advfilms.com

# Comics Community

Got news about a comics creator? Hosting a store signing in your comics shop? Drop us a line at **cbgnews@krause.com!**

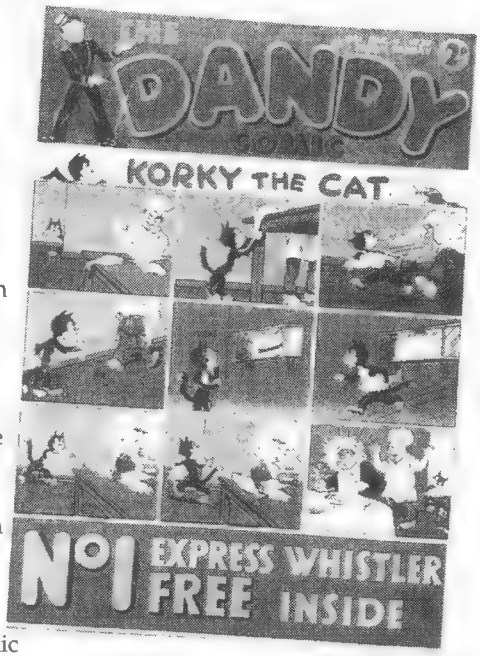



## *Detective* vs. *Dandy*

It's a head-scratcher for those following the news of the biggest, highest, heaviest, and longest. *Guinness World Records 2005* is out, and the entry for the longest-running comic remains, as it has for years, that the British weekly magazine *Dandy* is the record holder. *Guinness* says, "*The Dandy* comic has been published by DC Thomson & Co. of Dundee, UK, continuously since its first edition was published on December 4, 1937. The weekly comic's best-known character is Desperate Dan, an unshaven cowboy from a town called Cactusville, whose favorite food is cow pie.

"*The Dandy* was one of the first cartoon strips to use speech bubbles for dialogue — before this, captions would sit underneath each frame. As well as Desperate Dan, the comic featured classic characters such as Korky the Cat, Hungry Horace, Keyhole Kate, and, less famously (from the war years) Addie And Hermy The Nasty Nazis!"

The bet-settling volume claimed that *Dandy* took the title as of its #3007 in 1999, beating *Comic Cuts* (which had released 3,006 issues in its 63-year run between 1890 and 1953).




***Denis Gifford's reference book on British comics showed the first page of the first issue of* The Dandy *(dated Dec. 4, 1937).***

Which is all very well, except that the Guinness "title" is not supposed to go to the comic book with the most issues, but to the *longest-running* comic book.

As *CBG* has pointed out in years past, the first issue of DC Comics' *Detective Comics* was dated March 1937, more than 67 years ago, clearly beating *The Dandy* by nine months.

With the issue dated August 2000 (#747, above left), the DC series *Detective Comics* (published continuously since its inception) beat the *Comic Cuts* record to become the longest-running comic-book series.

The question remains: *Why* does *The Dandy* get the prize each year?

***Denis Gifford's 1984* The International Book of Comics *displayed both the first (May 17, 1890) and last (Sept. 12, 1953) issues of* Comic Cuts, *which was the longest-running comic book until August 2000.***

# Duck gets his star

A new star on the Hollywood Walk of Fame pays tribute to Donald Duck. Walt Disney Chief Executive **Michael Eisner** said, "Donald particularly appreciates this. Mickey isn't even jealous." The star was unveiled Aug. 9 in front of the Disney-owned El Capitan Theatre and Disney Store. Introduced in Disney's "The Wise Little Hen" cartoon in 1934, Donald was, according to Disney expert Leonard Maltin, created by the animator Dick Lundy's interpretation of the performance of voice artist Clarence Nash and went from team player to title character in 1936 with "Donald and Pluto." He quickly earned his own series and appeared in a 1934 comic-strip adaptation of "The Wise Little Hen." In 1938, Donald earned his own daily comic strip, drawn by Al Taliaferro and syndicated by King Features.

***Donald received adulation in* Walt Disney's Comics and Stories *#198 (Mar 57)***
© 1957 Walt Disney Productions

A key Golden Age comic book is *Dell Four-Color* #9, "Donald Duck Finds Pirate Gold," which introduced **Carl Barks** to comic books, where he and Donald quickly took the lead spot in the monthly *Walt Disney's Comics and Stories*.

# Dave Cockrum returns to work

Following the successful benefit Heritage auction (see page 147), **Dave and Paty Cockrum** are together in their South Carolina home, where he has begun drawing a new *Futurians* project. Writer and family friend Clifford Meth told ***CBG***, "Dave is delighted and flattered and touched by the warm generosity of his peers, fans, and teachers. Four generations of participants working to help him ranged from **Will Eisner** to guys in their 20s."

Confined to the hospital from Dec. 31, 2003, until April 21, 2004, Dave was known to the comics world for the quality of his art. He made his professional debut in 1973 on DC's *Legion of Super-Heroes*. One year later, he became one of the last members of Marvel's now legendary bullpen, where he revamped the then-canceled (and now multi-million dollar producing) X-Men. Since co-creating the updated X-Men (including Storm, Colossus, Nightcrawler, and Thunderbird) in 1975, Cockrum has co-created such other X-Men characters as Phoenix, Mystique, The Brood, The Imperial Guard, The Shi'ar Empire, and The Starjammers. In addition, Cockrum produced his own creator-owned team, The Futurians.

Cockrum's editor at Claypool Comics, Richard Howell, told ***CBG***, "Dave Cockrum is a natural comic-book industry treasure. His love for comics and comics storytelling is evident in every panel, every figure, and every line he draws. He was a major asset to Claypool during his entire tenure here, both on his various *Elvira* stories and his more than 24 issues of *Soulsearchers and Company*. I've never given up on getting him back, even for a story or two."

***Dave Cockrum made convention appearances in earlier years.***

Work by Cockrum and his wife, Paty, appears at *www.nightscrawlers.com*.

Paty told ***CBG***, "We were just overwhelmed by the response and the caring of everyone in the industry. Dave couldn't believe how everyone just came out of the woodwork to say, 'Get well, Dave.' "

# Now Appearing

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.*

***Creators:** Feel free to promote your own upcoming signings. This is a **free** service.]*

**September 18**

**Nathan Kane** (*The Simpsons*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 11 a.m.

**Bob Elinskas** (*15 Minutes, Atomic Age Pulp Action*) at Ravenswood Comics, 8451 Seneca Turnpike, New Hartford, **New York** 13413, from 11 a.m. to 4 p.m.

**Mike Kunkel** (*The Land of Sokmunster, Herobear and the Kid*) and **Doug Tenepal** (*Tommysaurus Rex*) at Metropolis Comics, 16509 Bellflower Blvd., Bellflower, **California** from 5 to 7:30 p.m.

**November 6**

**John Romita Jr.** (*Amazing Spider-Man, Wolverine*), and **Geoff Johns** (*Green Lantern: Rebirth, Teen Titans, JSA, The Flash*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101. Call (805) 963-2168 for times.

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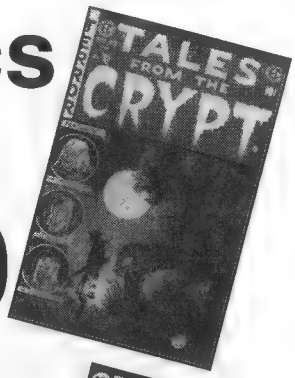


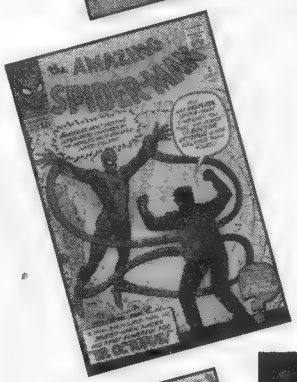

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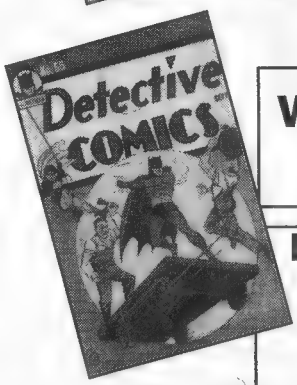

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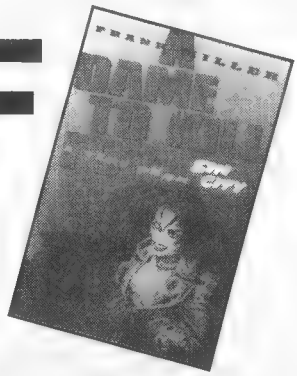


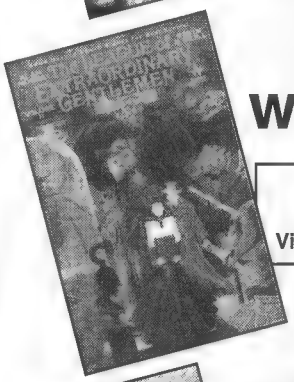

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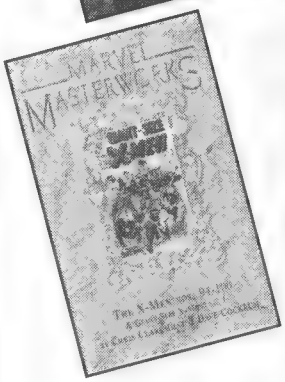

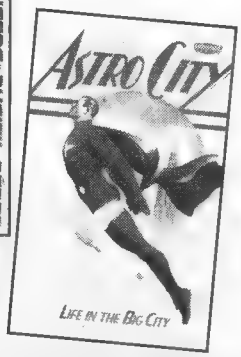


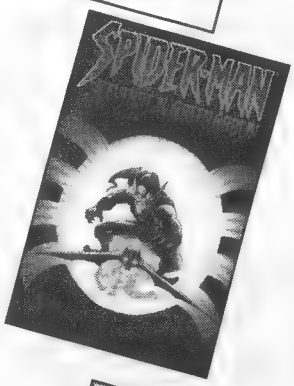


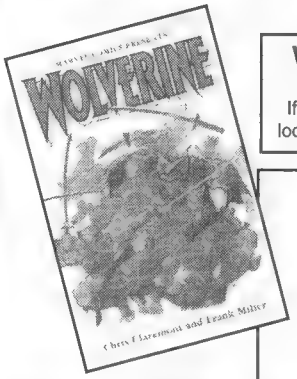


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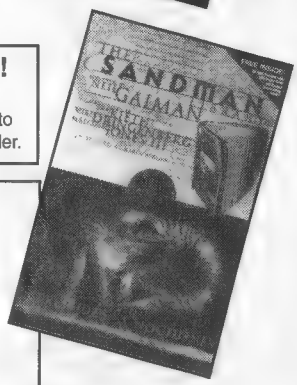


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# DC's TOP 10 Silver Age Moments

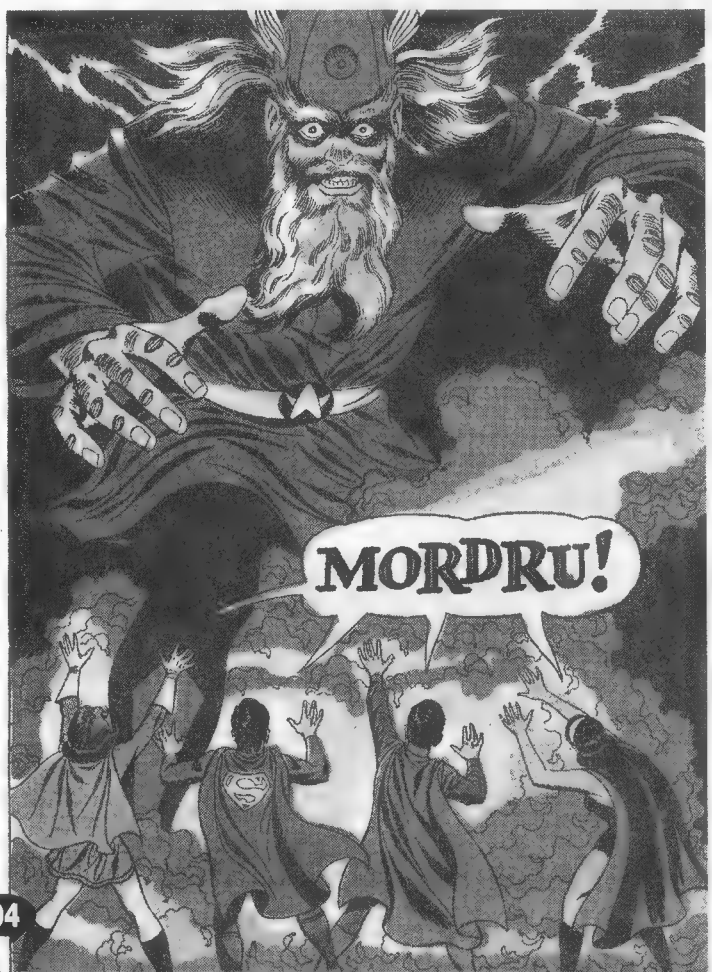
by CRAIG SHUTT

***Mordru arrived in Smallville in Adventure Comics #369 despite The Legion's attempts to hide.***

*Dear Mr. Silver Age,*

*I liked your listing in CBG #1597 of The Top 10 Marvel Silver Age Moments, those key panels that blew the tops off our heads back in the day, although I didn't agree with all your choices. Do you have a similar list for DC's Silver Age Moments?*

*The Time T.*
*End of Time*




**Mr. Silver Age says:** I sure do, Timester. The "moments" I've been picking are the key panels that made our hair stand on end when we turned the page. Picking Marvel's Top 10 Silver Age moments last month was tough. There are a lot of cool stories with even cooler panels — it wasn't called The Silver Age for nothing! Picking DC's top moments for this list was even tougher, for several reasons.

First, DC published many more comics each month, even if we exclude humor, war, mystery, and other genres. Superman alone appeared in almost as many comics as Marvel published during the early 1960s!

DC's approach to storytelling also complicated things. Virtually every story had a gut-wrenching, amazing scene — but it almost always was cover-featured, diluting its interior impact. Julius Schwartz was the master and he got his approach from his friend Mort Weisinger, a former science-fiction magazine editor and then Superman editor. Schwartz often had artists create dramatic cover scenes and then had writers produce a story to fit that scene, ensuring a dramatic (and high-selling) cover. That, frankly, didn't always work as well as hoped. Sometimes the cover didn't portray the story's main thrust but was an offshoot or one-panel throwaway in a completely different (but just as exciting) tale.

That format gave those key moments a high profile — and my "moments" are key scenes that were *not* cover-featured. They're scenes that hit us right in the gut as we turned the page. So, while that approach created many memorable moments, it eliminated

them from consideration. As with the Marvel list, I also eliminated origin scenes as too iconic, so there are no chemicals splashing or scientists shrinking.

That *still* didn't make it easy to pick a Top 10. But I did it, again ranking them up to the Top Moment, one that I believe ranks alongside Marvel's Top Moment, which introduced Mary Jane Watson. See if you agree:

**10** **Robert Kanigher fires *Wonder Woman*'s cast:** "The Fury of Egg Fu!" in *Wonder Woman* #158 (Nov 65). This story made the list over many deserving candidates because of its impact via whimsy, a Kanigher trademark. If nothing else, it shows the range of stories DC told that kept the readers coming back.

After one of the goofiest sagas of The Amazon Princess' Silver Age career — and that covers a mind-boggling amount of territory — Diana tearfully told readers they were about to witness a murder so agonizing that she couldn't bear it. So she hopped in her invisible plane and headed for Paradise Island!

Thus, while fans gathered outside the office of Wonder Woman's "editor" (making disparaging comments about his lack of fashion sense and bad treatment of fans), WW faced several villains who had heard the rumors and wanted to either commit one last act of villainy or throw themselves on the editor's mercy.

At last, the moment of truth came. The editor (who was clearly Kanigher), gathered the supporting cast — Wonder Tot, Wonder Girl, Mer-Boy, Bird-Boy, Manno, Birdman, Hippolyta and Steve Trevor — and told them that he was retiring most of his beloved creations. Only the last two survived. On the final page, the editor announced to the fans from on high (*i.e.*, an overhead balcony) that, with the next issue, the title would re-create WW's Golden Age period.

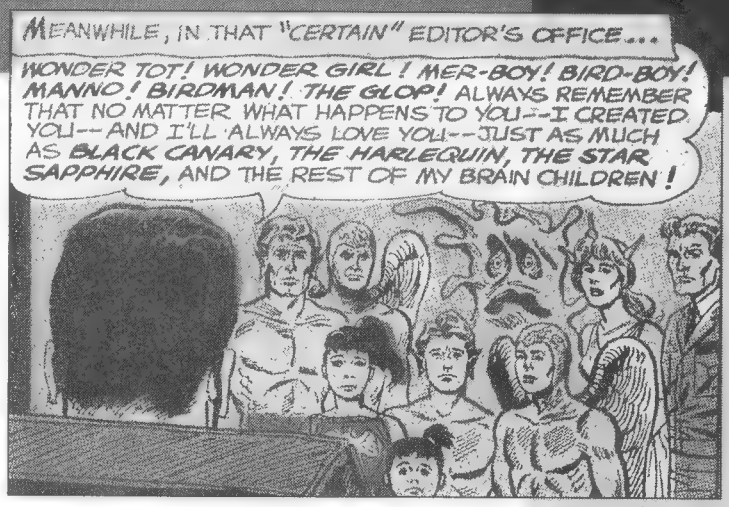
Sure enough, Andru and Esposito began mimicking the original Harry G. Peter style in 1940s-type tales. It didn't last long and it wasn't that effective, but the "firing" of the "cast" stuck with me all these years.

**9** **John Jones dies:** "The Death of John Jones, Detective" in *Detective Comics* #326 (Apr 64). We'd been here before: A super-hero's secret identity was killed, creating a dilemma. When it was Superman (as it usually was), some wacky scenario ensured Clark Kent popped up again, hale and hearty. This time, the story ended — and John Jones was still dead.

It was a heroic end: A criminal had released a matter-absorbing energy being from The Idol-Head of Diabolu, and The Martian Manhunter went after it in both identities. Jones ran into the being bearing down on a kid riding his go-cart. Jones pushed the kid out of the way and was absorbed by the being in a flash.

That could have been explained away, though people might have been suspicious about Jones' survival when all other absorbed materials disappeared. But J'onn apparently wasn't as attached to his identity as Superman was — after all, he'd concocted it only a few years earlier. On the final page, Zook and Diane Meade grieved.

In the final panel, The Manhunter assured readers that he would avenge his other identity's death. And the final caption told readers that J'onn would do that in *The House of Mystery*! What an amazing and memorable way to end a series and continue it elsewhere.


MEANWHILE, IN THAT "CERTAIN" EDITOR'S OFFICE...
WONDER TOT! WONDER GIRL! MER-BOY! BIRD-BOY! MANNO! BIRDMAN! THE GLOP! ALWAYS REMEMBER THAT NO MATTER WHAT HAPPENS TO YOU--I CREATED YOU--AND I'LL ALWAYS LOVE YOU--JUST AS MUCH AS BLACK CANARY, THE HARLEQUIN, THE STAR SAPPHIRE, AND THE REST OF MY BRAIN CHILDREN!

***Wonder Woman's unnamed (but obvious) editor gave the supporting cast the bad news of their "retirement" in* Wonder Woman *#158.***

***The "death" of The Martian Manhunter's secret identity of detective John Jones in* Detective Comics *#326 coincided with the series' move to* House of Mystery.**

**8** **Mordru arrives to battle The Legion:** "Mordru the Merciless!" in *Adventure Comics* #369 (Jun 68). This is one of my all-time favorite Legion stories, and, I have to admit, that's quite an achievement for a late-1960s tale that came well past my personal Golden Age. But the build-up to when Mordru finally attacked gave his arrival a true impact.

The story opened with a group of Legionnaires frantically escaping into the past via

LATER, A SORROWING GROUP GATHERS AT THE SCENE OF DETECTIVE JOHN JONES' LAST CASE...
DETECTIVE JONES WAS THE FINEST OFFICER I HAVE EVER KNOWN! WE WILL ALL MISS HIM MORE THAN WE CAN SAY!

their Time-Cube, as a looming shadow advanced. This wasn't their typical response to danger and implied how powerful the menace was. We then flashed back to learn how The Legion had first battled and defeated Mordru — and now he was free again. He battered the four heroes (Superboy, Mon-El, Shadow Lass, and Duo Damsel), and they retreated to create a plan.

They escaped to Superboy's time, where they disguised themselves to hide from Mordru's spies and took up residence with some of Clark's friends. There were several close calls of Mordru discovering them (and a great scene of Duo Damsel getting steamed when Clark was oblivious to her flirting).

Just as the team decided on a course of action, they were spotted by Mordru's agent (Lana Lang). There was a puff of smoke, a forbidding shadow, and, when we turned the page, Mordru loomed over The Legionnaires in a full-page panel! The second half in #370 was equally cool, living up to that magical Moment.

**7** **Barry Allen meets Hal Jordan:** "The Duel of the Super-Heroes!" in *Green Lantern* #13 (Jun 62). This first team-up of the first two revived super-heroes of The Silver Age was a significant moment, but it was more significant for *how* they met. Flash and GL knew each other from The JLA, but only as super-heroes. In this tale, they met as civilians and then learned each other's identity. The story (and this moment) stressed the importance to DC heroes of civilian lives, a situation that often served as a story's launching point.

***The momentous first meeting of Barry Allen and Hal Jordan was downplayed in* Green Lantern *#13 but still reverberated.***

The set-up was simplicity itself: Iris West was assigned to interview Hal Jordan, a famous test pilot, at a private resort in Coast City. She invited Barry Allen to come with her, and Barry agreed. He wanted both the vacation time with his girlfriend and a chance to see his League peer in action, if he could. Naturally, Carol Ferris joined her dashing pilot (along with their mechanic, Thomas Kalmaku and his wife). So we saw Iris and Barry shaking hands with Carol and Hal, with only the readers knowing how truly momentous the occasion was.

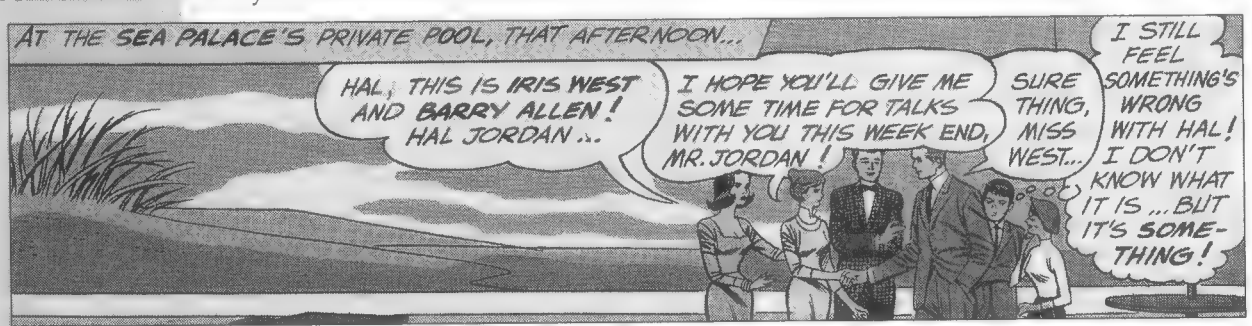
Sadly, Hal had been hypnotized by aliens into trying to find The Flash and he froze up as soon as Barry mentioned Central City, Flash's hometown. Later, Tom expressed concern about Hal's odd behavior, and, when Barry followed Hal when he surreptitiously slipped away, Barry saw Hal change to GL (something anybody could have done, but Hal wasn't thinking straight at the time).

After the mayhem subsided, Flash told GL he knew his secret and revealed his own identity, which Hal had just met, in that cool civilian scene earlier.

**6** **Supergirl reveals her identity to her parents:** "The World's Greatest Heroine!" in *Action Comics* #285 (Feb 62). We knew from the cover that Supergirl's *existence* was going to be revealed to the world, which was a monumental change for the series. But that didn't mean that Linda Lee Danvers was going to tell her parents about her other *identity*. Granted, most DC super-kids did, but they were either super-heroic wards or were found in a rocket. (Hey, it happens.) Supergirl was adopted and had a choice — and she didn't intend to do it when she did.

The Danvers couple were driving with Linda when a bridge collapsed beneath their car, plunging them into a canyon. (It happens.) Having no choice, Linda rescued her parents, astonishing them. She was distraught, because she had revealed her powers without Superman's permission. But Big Blue arrived to say that he'd seen everything and was not upset, because he intended to reveal her identity to the world. "Let's do it right now!" he said.

And with that, Linda removed her wig and clothes to reveal her Supergirl identity to her amazed parents. Superman explained who she was, and Kara related her origin. The Danverses vowed never to reveal her secret, and the two Kryptonians proceeded to announce Supergirl's existence on television. Other panels had impact, including the world reacting, Kal and Kara flying through the streets (replicating the cover), and Supergirl crying at the United Nations. But revealing her secret to her


AT THE SEA PALACE'S PRIVATE POOL, THAT AFTERNOON...
HAL, THIS IS IRIS WEST AND BARRY ALLEN! HAL JORDAN...
I HOPE YOU'LL GIVE ME SOME TIME FOR TALKS WITH YOU THIS WEEK END, MR. JORDAN!
SURE THING, MISS WEST...
I STILL FEEL SOMETHING'S WRONG WITH HAL! I DON'T KNOW WHAT IT IS ...BUT IT'S SOMETHING!

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RAPIDLY, LINDA CHANGES TO HER SUPERGIRL IDENTITY IN THE TWINKLING OF AN EYE...
MEET SUPERGIRL, MR. AND MRS. DANVERS! YOUR DAUGHTER LINDA IS ACTUALLY MY COUSIN FROM THE DESTROYED PLANET KRYPTON!
OH MY!
GASP!

***In Action Comics #285, Supergirl did what Peter Parker couldn't: revealed her secret to her loved ones.***

parents was the most unexpected and satisfying moment, at least for this reader.

**5 Lightning Lad is laid to rest:** "The Stolen Super-Powers!" in *Adventure* #304 (Jan 63). As often happened with The Legion, this story had Saturn Girl acting out of character, imperiously demanding goofy actions after being elected leader. It was designed to ensure nobody else could respond to an attack by Zaryan the Conqueror. He was destined to kill a Legionnaire, Imra had been warned by an alien forecaster.

Lightning Lad learned of her noble scheme and followed her into battle. He passed her (his flight belt was more powerful) and attacked first, and Zaryan killed him with a freeze ray. Lightning Lad's deathbed scene (in which he helpfully spent time explaining that he couldn't be sent into The Phantom Zone, due to sunspot activity) was powerful, as were the later panels of the universe's flags being lowered to half-staff and a ghostly Lightning Lad cheerily waving goodbye to a group of unknown aliens as they looked into the sky.

***In Adventure Comics #304, a grim group of Legionnaires paid tribute to one of their own. Don't worry, he got better.***

The Legionnaires leaving the funeral in tears showed the true tragedy they faced. But the panel of the team surrounding his bier, with lightning perpetually crashing overhead, was the most heart-rending. It was also a panel that we would see several more times.

The final panel indicated there might be some wiggle room in his death, and it turned out there was, but not for quite some time. During that period, we knew that, at least with The Legion, not everybody got out alive every time.

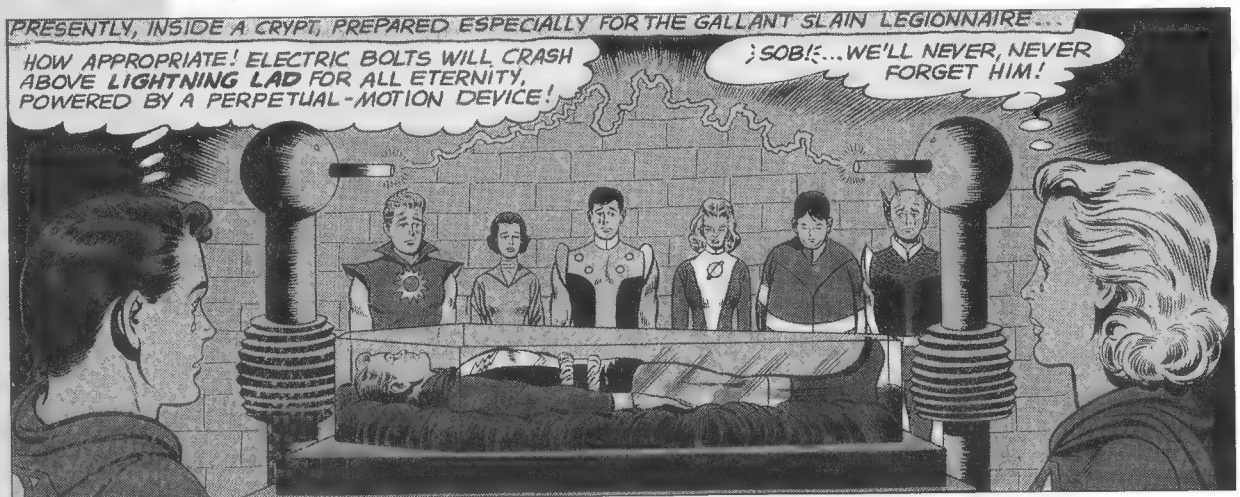
**4 Carol Ferris tells Hal Jordan that she's marrying another man:** "The Spectacular Robberies of TV's Master Villain!" in *Green Lantern* #49 (Dec 66). Captain Comics no doubt will agree that this moment deserves its ranking, since he rightly says that it was the moment that changed Hal's life. It certainly was worth a cover blurb, at least, but the cover gave no indication of the dramatic events in the first few pages.

It began with a major event: Hal received an invitation to Barry Allen's wedding. That was prophetic, because Hal intended to propose to Carol during their date that night. Instead, at Carol's house, she revealed that she'd met another man. And, as Hal listened with his mouth open in shock, she said she'd promised to marry him.

Carol explained that Hal's absences (as GL, of course) left the door open for another. Stunned, Hal wished her luck — but drove away angry. After an unsuccessful meeting with this month's villain, Hal returned home and told Tom Kalmaku that he was resigning as GL! Tom talked him out of that one, of course, and GL defeated the villain.

But in the final two pages, GL told Tom that he was leaving Coast City forever, due to its now-bitter memories. He picked up his battery and waved goodbye. The final panel of GL flying off as Tom cried in the foreground showed they meant business. It was a dramatic moment in which the catalyst was Carol taking herself out of Hal's life forever (more or less) in that earlier moment.

**3 Alfred is killed:** "Gotham Gang Line-Up!" in *Detective* #328 (Jun 64). This was another tale in which an amazingly critical scene was neglected on the cover: one that probably would have brought in more readers, had it been noted. Was it an indication


PRESENTLY, INSIDE A CRYPT, PREPARED ESPECIALLY FOR THE GALLANT SLAIN LEGIONNAIRE...
HOW APPROPRIATE! ELECTRIC BOLTS WILL CRASH ABOVE LIGHTNING LAD FOR ALL ETERNITY, POWERED BY A PERPETUAL-MOTION DEVICE!
SOB!...WE'LL NEVER, NEVER FORGET HIM!

that the writer hadn't planned it when the editor produced the cover? No matter, the lapse made it that much more powerful.

After a battle with crooks (and participating in the title's line-up), Batman and Robin escaped imprisonment and chased the crooks to a construction site. Alfred, who also had been captured and escaped, did likewise. During the battle, one crook used a steam shovel to maneuver a large boulder over The Dynamic Duo and dropped it. Alfred, arriving on a motorcycle at just that moment, saw the predicament and roared over. He pushed his friends out of the way, but his motorcycle spun out, and the boulder crashed down on top of him.

On the final two pages, the duo mourned their astonishing loss and created The Alfred Foundation to help better mankind. Then Aunt Harriet arrived, filling Alfred's spot and making it apparent Alfred wasn't going to be back next month. Of course, he *was* back two years later, when Schwartz' plan to replace Bruce's male servant with a female presence was thwarted by the nascent TV show's desire to feature Alfred.

Today, that difference probably wouldn't matter. Then, it did. Alfred's unplanned return didn't negate the powerful image of Bruce Wayne's devoted friend dying to save his life.

**2 JLA meets JSA:** "Crisis on Earth-One!" in *Justice League of America* #21 (Aug 63). We knew from the cover that a dramatic contact would occur, as our heroes conjured up a fascinating group of heroes called The Justice Society, one we'd only seen fleetingly in earlier Flash stories. But we didn't know what that meant — and, indeed, after the two Earths' villains imprisoned The JLA in their own cave, they conjured up The Flash, who explained the situation but was imprisoned himself. Then they conjured up The JSA, just as the cover showed.

But *then* they made The JSA members materialize in their HQ, and, man, what a panel *that* was! I would've killed to have been a fly on the wall in that room, as Green Arrow welcomed Hourman, the two GLs compared power rings, Black Canary chatted with Aquaman as Wonder Woman stood by, the two Atoms shook hands, and Doctor Fate and Hawkman talked with Superman, Batman, and The Martian Manhunter. Holey moley!

It was the climax to that issue and the beginning of a truly great story — and the start of an annual event for many years. But we readers didn't know any of that then. All we knew was we'd just met a ton of cool characters, with an existing "real" background, and they apparently were going to be great friends with our own super-pals. We didn't need drugs to expand our minds after that!

I MET... A MAN! HIS NAME IS JASON BELMORE! HE'S HANDSOME AND WEALTHY! WE HAD WHAT I GUESS YOU'D CALL A... A WHIRLWIND COURTSHIP!... AND THE UPSHOT OF THE MATTER IS, HAL, I'VE PROMISED TO MARRY HIM!

**1 Pete Ross learns Superboy's secret identity:** "Pete Ross' Super Secret!" in *Superboy* #90 (Jul 61). DC's Most Memorable Silver Age Moment is one of the most-reprinted panels of the period, arising virtually every time we saw Pete Ross for many years to come. It defined his character and was a truly amazing event, which added new story ideas, plot points, and general fun to the *Superboy* series, some 90 issues into the title's run.

We'd met Pete earlier, in *Superboy* #86, in a typical eight-pager in which Clark made a new friend who seemed focused on revealing his identity. But it turned out Pete had innocent intents, and a relieved Clark decided that he might have found a real friend. He felt even stronger about it in #90, when Pete defended Clark in school and told Lana that knowing Superboy's true identity would be a terrible risk.

So imagine how Pete felt, when, during a camping trip, he awoke to see Clark Kent changing to Superboy outside their tent! A fortuitous lightning bolt lit up the scene, with Pete staring in amazement at the super-suit beneath Clark's shirt. Pete pretended to be asleep, and Superboy returned none the wiser. From then on, Pete used his knowledge — which he never revealed to Superboy — to aid The Boy of Steel and be a true friend to both his identities.

In this first use, the scene takes six pan-

***In* Green Lantern *#49, Carol revealed to Hal that she intended to marry another man, seriously changing the series.***

***Alfred died a heroic death that was supposed to be permanent (but only lasted two years) in* Detective Comics *#328.***

***Two generations of heroes met for the first time in* Justice League of America *#21 and looked as if they were having a good time.***

els: the boys setting up their tent, Clark hearing an emergency, Clark seeing what the problem was, the shot of Clark changing with Pete watching amazed in the foreground, Superboy responding to the emergency, and Pete pretending to sleep as Superboy returned.

In later uses, it was reduced, sometimes to the one key panel. But it was used often, summing up Pete's character and situation immediately. This first time, with no cover scene or much warning, especially that a permanent change was imminent, it was dramatic as all heck — especially when the story ended and no amnesium or hypnotic device had arrived! A truly amazing moment.

Did I leave out your favorite? That doesn't surprise me. Tell me which one you would include, keeping in mind the caveats (no origins or covers) and which one I should drop. (I'm betting #10 wins that election.) And, if you want to expand it to DC's humor, war, or romance comics, tell me which moments there stand out. I'll report on the leading candidates. There are plenty to choose from, as comics thrived on these moments in The Silver Age.

## Momentous Reprints

These DC moments have been reprinted fewer times than you might imagine (especially *WW* #158, *Detective* #326, and *GL* #49, which never have been reprinted), according to Mark Waid's reprint database:

*Adventure* #369 was reprinted in *Limited Collector's Edition* #49 and *Legion Archives* #8.

*Green Lantern* #13 was reprinted in *Flash* #232 and *GL Archives* #2.

*Action* #285 was reprinted in *Action* #360 and *Supergirl Archives* #2.

*Adventure* #304 was reprinted in *Adventure* #403 and #499 plus *Legion Archives* #1.

*Detective* #328 was reprinted in *Detective* #438 and *Dynamic Duo Archives* #1.

*Justice League of America* #21 was reprinted in *100-Page Super Spectacular* #6, *Greatest Team-Up Stories Ever Told*, and *Justice League Archives* #3.

Pete Ross' moment from *Superboy* #90 was reprinted in *Adventure* #343, *Best of DC Digest* #15, and nearly every Pete appearance for many years thereafter!

BUT AS CLARK CHANGES, A TERRIFIC FLASH OF LIGHTNING ILLUMINATES THE TENT, AND...
G-GREAT GUNS! THE LIGHTNING FLASH AWAKENED ME! IT'S LIKE DAYLIGHT IN THE TENT! ; GASP!: I'M SEEING THINGS! I-IT CAN'T BE!

***Not a hoax, a dream, or an Imaginary Story! Pete Ross learned Superboy's identity in* Superboy *#90.***

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### Doctor Strange's mentor had his own early foe

# The origin of the Ancient One!

by **CRAIG SHUTT**

***The origin of The Ancient One was told in the aptly named "The Origin of The Ancient One!" in* Strange Tales *#148.***

*Dear Mr. Silver Age,*

*I know how Stephen Strange wound up being The Master of the Mystic Arts at the feet of The Ancient One and all that junk. But where did The Ancient One come from?*

*Kent N.,*
*Salem, Mass.*

**Mr. Silver Age says:** You'd think it might be tough to do an "origin" story on a guy called "The Ancient One," since all it would involve is living a long time, right? But origins, of course, aren't that simple in the Marvel universe. Even The Ancient One gets a complex origin.

The aptly titled "The Origin of The Ancient One!" was told in the Doctor Strange half of *Strange Tales* #148 (Sep 66), when an evil-looking guy named Kaluu stole the Book of the Vishanti. Since there was no Amazon.com

Dr. STRANGE MASTER OF THE MYSTIC ARTS!
"The ORIGIN OF THE ANCIENT ONE!"
WE HAVE NOT A MOMENT TO LOSE, MASTER! IF THE KALUU OF WHOM YOU SPEAK DID INDEED STEAL THE BOOK OF THE VISHANTI, WE MUST PURSUE HIM!
HEAR ME, DISCIPLE! IT IS HOPELESS TO SEEK THE EVIL ONE-- SO GREAT IS HIS CUNNING THAT TO SEARCH FOR HIM WOULD BE FOLLY!
WE KNOW YOU'RE THINKING "WHO'S KALUU?" (AT LEAST WE HOPE YOU ARE!) AND BY THE HOARY HOSTS OF HOGGOTH, YOU'RE ABOUT TO LEARN THE AWESOME ANSWER...
MAGICAL EDITING BY STAN LEE
MYSTIC SCRIPT BY DENNY O'NEIL
MYSTERIOUS ART BY BILL EVERETT
MAKESHIFT LETTERING BY ARTIE SIMEK

ALMOST INSTANTANEOUSLY, IN A SOMBRE SANCTUARY IN THE HEART OF THE TIBETAN HIMALAYAS, THE SORCERER'S CALL IS ANSWERED...
YOU HAVE DONE WELL, MY SON! TRULY, MY LONG HOURS OF TEACHING HAVE NOT BEEN IN VAIN!
YOU HAVE SAVED BOTH OURSELVES... AND THE WORLD... FROM THE TENTACLES OF ONE MAN'S INSATIABLE AMBITION!
NOW... TO DEAL WITH KALUU!

***The Ancient One put the kibosh on his old chum Kaluu in* Strange Tales *#150, and he hasn't been back since.***

around back in The Silver Age, the doc decided he'd better go find Kaluu and retrieve the tome.

To convince Strange of the ramifications of this event, The Ancient One related his long history with Kaluu. It dated back 500 years, to when the two were young sprats in the land called Kamar-Taj, high in the Himalayas. The natives were a simple people, except for Kaluu and The Ancient One (who at that point, I suppose, was known as The Youthful One). The two youngsters studied the ancient magical arts in the hopes of harnessing its power for their own use.

They differed on how to use this power, of course. "Your thoughts are of charity!" Kaluu sneered. "While mine are of domination!" So, while The Youthful One kept studying, Kaluu went off and gained psychic hypnosis over his people. Everybody needs a hobby.

Over time, Kaluu turned the natives into savage warriors ready to follow his every command. The Youthful One didn't care for this all that much, and he informed his former buddy of his feelings. After a bunch of spell-casting, the doc's future mentor bested Kaluu. Sensing defeat, the villain disappeared into Raggador, which he couldn't leave. Safe from The Y.O., Kaluu bided his time, learning more magic and waiting for a chance to escape.

That came when Dormammu and Eternity tussled in "The End at Last!" in *Strange Tales* #146 (Jul 66). It may have been The End for them, but it wasn't for Kaluu. (It actually wasn't for them, either, but that's another story.) Their battle blew open the Raggador barrier, and back came Kaluu, looking for trouble. Needless to say, he found it. He annoyed Doc and his ancient buddy through #150 (Nov 66), when Doc defeated him and allowed his mentor to deal with his old foe. How fitting.

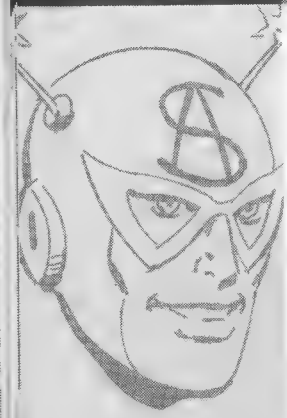
You can find this story reprinted in *Essential Doctor Strange* #1. It's an apt title, since it includes the full run of Steve Ditko's work on the title (unlike the Doctor Strange *Masterworks* volume, which ends before it reaches this story). Those *Essentials* books make for some fine reading, particularly with features like the half-length and oft-continued strange tales of Doc Strange.

"YET, KALUU AND I DID NOT CHOOSE TO LIVE AS OUR BROTHERS! TOGETHER WE PLUMBED THE SECRETS OF THE SUPERNATURAL.. AND TOGETHER WE DISCOVERED THE MEANS OF HARNESSING MYSTIC ENERGIES FOR OUR OWN USE... "
WE STAND ON THE THRESHHOLD OF ULTIMATE POWER! WITH THE SPELLS WE HAVE RECORDED ON THESE PARCHMENTS, THERE WOULD BE NOTHING WE COULD NOT ACCOMPLISH!
AYE, KALUU! OUR PEOPLE WILL REAP MANY BENEFITS FROM WHAT WE HAVE DONE!

***The Ancient One's childhood chum Kaluu dropped by in* Strange Tales *#148, giving readers a reason to peek at the early life of Doc Strange's mentor.***

FOOL! YOUR MAGIC IS AS WEAK AS YOUR WILL!
I SHALL NOT KILL YOU! FOR, I SHALL ENJOY HAVING YOU AS MY PERSONAL SLAVE WHEN OUR CONQUEST IS FINISHED!
UNTIL THEN, YOU SHALL REMAIN FIXED WHERE YOU STAND, HELPLESS AS A STATUE! YOU SHALL WATCH WITH MOTIONLESS EYES AS I PREPARE MY ARMY!
WHILE MY BACK WAS TURNED, KALUU STRUCK! IT WAS FOLLY TO THINK HE WOULD FIGHT WITH HONOR!

***In* Strange Tales *#148, young Kaluu did not heed The Youthful One's advice, which Doc Strange much later would learn never worked out.***



## More Mopiness and Cattiness

# Mr. Silver Age's Mail Chute

Dear Mr. Silver Age: I have incidental information about *Action* #300, which won a Mopee award in ***CBG*** #1567, with follow-ups in #1574 and #1581, discussing its reprint and use of Mr. Mxyzptlk — from an article by the late Edmond Hamilton, who wrote the story. The article was published in the 2003 *Legion Companion* [from TwoMorrows Publishing].

Hamilton writes, "In fact, my favorite of all the scripts I wrote was one entitled, 'Superman under the Red Sun.' " He described the story, in which Superman was stranded on the future, red-sunned Earth. "Mort objected to the fact that, being alone on Earth, Superman wouldn't have any companions to talk to, and the pictures, always an important element, would be dull. I got around this by having Superman, in his loneliness, constructing robots who were doubles of Lois Lane, Perry White, Jimmy Olsen, and his other pals."

Bill McGee Jr.
*billmcgee2@prodigy.net*

*(It's interesting that the story stood out so much for Hamilton — and that he didn't remember problems arising with it. That indicates either that nobody realized the problems with introducing red kryptonite for no reason (until Julie read it later for the reprint and changed it to make it work better, sort of), or the changes were made after he turned in the script and wasn't aware of them.*

***Will the discrepancies never end? The author of "Superman under a Red Sun" remembered Supes making the planet's androids — but he didn't.***

*He probably didn't remember precisely, but Superman didn't create the robots; they were already there when he arrived, from a memorial built earlier. Hamilton's idea adds pathos, and I wonder if he wrote it that way, since it eliminates the surprise of seeing Mr. Mxyzptlk and trying to say his name backwards to go to Zrfff, which were key points in its Mopiness. — MSA)*

Dear Mr. Silver Age: I always enjoy your columns, but you kinda goofed in your Cat-Man reference in ***CBG*** #1593. Cat-Man actually *did* have super-powers, albeit odd ones, when he first appeared. The lesser one was that he had rays of light that shone from his eyes. The major power, though, was that he had nine lives and, thus, could come back to life after dying (or being killed).

I'm not making this up. Cat-Man died in *Crash* #4, again in #5, and in the first appearance of the comic book as his own title. (#1 was actually Vol. 1, #6, being a continuation of *Crash Comics*. Cat-Man probably has the most screwed-up numbering system of any comics series).

I don't have #2 and would need to check #3, since I don't remember if he died there.

Obviously, his first power was pretty darned stupid, and it disappeared after his first two appearances. Of course, his series wouldn't have lasted too long, if he died every issue, so that vanished, too.

Also, Cat-Man was never spelled as two words. It was always either Cat-Man, Cat•Man, or Catman.

Mike Bromberg
*Mike_Bromberg@sccoe.org*

*(Thanks for the info, Mike! I admit I've read darn few Cat-Man stories, mostly in Bill Black's fun Golden Age reprint collections. Wildcat has inherited that revival technique, although fortunately he doesn't need it every issue. It's a gimmick with a short life span. — MSA)*

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25 VF ..... $400.00

**RAWHIDE**
FC1160 NM file copy ..... $390.00

**REAL CLUE**
V2 #6 NM- sm chip bit ..... $290.00

**REAL WESTERN HERO**
72 VF+ ..... $150.00

**RED RYDER**
1 VG 1 pc tp sp tape 1/s fc ..... $500.00

**RED SEAL**
21 F+ ..... $150.00

**RICHIE RICH SUCCESS**
4 VF+ ..... $160.00

**RICKY NELSON**
FC1192 VF/NM ..... $270.00

**RIFLEMAN**
FC1009 VF- ..... $190.00
6 VF/NM ..... $210.00
8 VF/NM ..... $210.00
9 VF+ ..... $185.00

**ROBETMEN OF THE LOST PLANET**
1 F+ Aurura chip btm spine ..... $350.00

**ROCKET TO THE MOON**
NN (R) VG- ..... $160.00

**ROY ROGERS AND TRIGGER**
145 NM+ ..... $190.00

**RUGGED ACTION**
1 VF- River City ..... $250.00

**RULAH**
20 VG/F ..... $200.00
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**SABRINA**
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**SADDLE JUSTICE**
4 F/VF ..... $250.00

**SCHOOL-DAY ROMANCES**
2 VF+ ..... $150.00

**SEA HUNT**
8 NM- ..... $170.00
8 NM/M file copy ..... $190.00
10 VF/NM ..... $150.00
13 VF/NM ..... $150.00

**SECRET LOVE**
NN F/VF ..... $200.00

**SEVEN SEAS**
1 G/VG ..... $160.00

**77 SUNSET STRIP**
01-742-209 NM- file copy ..... 160.00

**SHADOW**
V1 #10 VG/F ..... $260.00
V2 #7 VF- ..... $350.00
V5 #6 F+ ..... $175.00

**SHEENA**
8 VF- ..... $220.00
18 F/VF ..... $150.00

**SHIELD-WIZARD**
1(R) F- ..... $900.00
6 G+ ..... $170.00

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**SILVER STREAK**
2 VG/F 2 sm sps repair ..... $900.00

**SKYMAN**
1 VG+ ..... $320.00

**SLEEPING BEAUTY AND THE PRINCE**
FC973 NM- ..... $250.00

**SOLOMON AND SHEBA**
FC1070 NM- file copy ..... 190.00

**SPACE ADVENTURES**
13 VF+ ..... $160.00
17 VF+ ..... $210.00

**SPACE BUSTERS**
1 VG- ..... $150.00

**SPACE DETECTIVE**
1 VF 1pc tape 1/s fc ..... $800.00

**SPACE GHOST**
NN F+ ..... $170.00

**SPACE PATROL**
1 VG+ ..... $220.00

**SPACE SQUADRON**
2 VF ..... $400.00

**SPARKLER**
44 VF/NM Lost Valley ..... $400.00

**SPELLBOUND**
6 VF- ..... $240.00
34 VF/NM circle 8 ..... $200.00

**SPIRIT**
4 F/VF ..... $190.00

**SPY SMASHER**
6 F/VF ..... $550.00

**STAR TREK**
4 VF- ..... $150.00
5 VF ..... $160.00
8 NM- file copy ..... $240.00
9 VF/NM file copy ..... $200.00

**STARTLING TERROR TALES**
10 (1st) VG+ noc ..... $180.00
10 (2nd) VF circle 8 ..... $375.00
8 VF- ..... $190.00

**STARTLING COMICS**
1 VG- ltr ..... $900.00

**STORY OF RUTH**
FC1144 VF+ ..... $150.00

**STRANGE CONFESSIONS**
2 VG+ ..... $150.00

**STRANGE FANTASY**
5 VF- ..... $190.00
6 F+ ..... $150.00
13 F+ ..... $150.00

**STRANGE MYSTERIES**
9 F/VF ..... $180.00
13 F/VF ..... $150.00

**STRANGE STORIES OF SUSPENSE**
14 F/VF circle 8 ..... $200.00

**STRANGE SUSPENSE STORIES**
3 VF- ..... $300.00

**STRANGE TALES**
78 VF ..... $240.00
89 F+ ..... $400.00

**STRANGE TALES OF THE UNUSUAL**
3 VF- Bethlehem copy ..... $270.00
7 VF River City sm chip fc ..... $270.00

**STRANGE TERRORS**
5 VG River City ..... $160.00

**STRANGE WORLD OF YOUR DREAMS**
4 F- ..... $170.00

**STRANGE WORLDS**
1 VF/NM ..... $1500.00
2 (R) VG ..... $150.00
3 F- chip (R) ..... $500.00
3 VF- (Atlas) ..... $300.00

**SUPER COMICS**
1 VG ..... $600.00
10 VG+ ..... $160.00

**SUPER-MYSTERY**
1 VG/F ..... $800.00
V4 #6 VF+ ..... $360.00

**SUSPENSE**
7 G/VG ..... $350.00
9 F+ ..... $150.00
10 (R) G/VG ..... $200.00
18 F/VF River City ..... $200.00

**TALES FROM THE CRYPT**
21 VG/F noc ..... $230.00
27 VF- ..... $350.00
39 F/VF ..... $240.00
45 VF+ ..... $550.00

**TALES OF SUSPENSE**
3 VF ..... $550.00
38 VF- ..... $150.00

**TALES TO ASTONISH**
15 VF+ ..... $720.00

**TARGET**
V3 #9 VG+ ..... $150.00
V3 #10 VG/F 1 in sps ..... $150.00

**TARZAN**
34 NM ..... $220.00

**TARZAN'S JUNGLE ANNUAL**
5 VF+ River City ..... $180.00

**TARZAN LORD OF THE JUNGLE**
1 VF/NM ..... $160.00

**TEEN-AGE ROMANCES**
5 F/VF ..... $190.00
5 VF Can Ed ..... $150.00

**TEEN-AGE DIARY SECRETS**
8 F/VF D copy ..... $290.00

**TELL IT TO THE MARINES**
13 VF/NM Salida ..... $225.00

**TERRIFYING TALES**
11 VG+ ..... $150.00
12 F+ ..... $190.00

**TERRORS OF THE JUNGLE**
5 VF ..... $225.00

**TERRY AND THE PIRATES**
1941 VG+ ..... $600.00
FC101 F/VF ..... $190.00
8 NM file copy ..... $220.00
11 VF River City ..... $225.00
25 NM file copy ..... $170.00

**THING**
4 F- ..... $170.00
8 VG+ ..... $195.00
11 VF- ..... $375.00

**THRILLING**
7 VG+ ..... $220.00
42 VF ..... $270.00

**THUNDER AGENTS**
2 VF+ ..... $160.00
4 VF+ White Mountain ..... $150.00

**TIP TOP COMICS**
4 VG ..... $290.00

**TOM AND JERRY SUMMER FUN**
1 NM- ..... $470.00

**TOM AND JERRY'S TOY FAIR TOP NOTCH**
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**TRUE CRIME**
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6 F+ ..... $250.00

**TRUE CRIME CASES**
NN VF ..... $450.00

**TRUE LOVE**
5 VG+ ..... $160.00

**TWO-FISTED TALES**
20 F+ ..... $190.00
32 VF+ plus mail envelope ..... $350.00
32 VF ..... $170.00

**TWO-GUN KID**
4 VF- ..... $170.00

**TWO GUN WESTERN**
8 (2nd) VF+ circle 8 ..... $190.00
11 (2nd) NM- circle 8 ..... $150.00

**UNCLE SCROOGE**
20 VF+ ..... $230.00
35 VF+ ..... $160.00
40 VF+ ..... $160.00
44 NM ..... $220.00
55 NM ..... $220.00
57 NM ..... $220.00
69 VF/NM ..... $150.00

**VICTORY**
1 VG ..... $650.00

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**AMAZING SPIDER-MAN**
22 9.4 w ..... $3500.00
38 9.2 ow/w ..... $600.00
45 7.5 w ..... $120.00
54 9.4 w ..... $750.00
62 9.6 w ..... $920.00
81 9.4 ow/w ..... $400.00
100 9.6 w ..... $1500.00
107 9.6 cr/ow ..... $325.00
111 9.4 ow/w ..... $260.00
AN#8 9.4 w ..... $300.00

**AVENGERS**
24 9.2 cr/ow ..... $140.00
52 9.0 w ..... $80.00

**CAPTAIN AMERICA**
AN#1 NM+ 9.6 ow/w ..... $500.00

**CAPTAIN MARVEL**
45 7.0 w ..... $20.00

**CONAN**
1 NM 9.4 ow/w ..... $900.00

**DAREDEVIL**
5 8.5 ow/w ..... $350.00
131 VF 8.0 ow/w ..... $80.00
131 VF+ 8.5 ow/w ..... $150.00
131 VF- 7.5 ow/w ..... $70.00
132 VG 4.0 ow/w ..... $20.00

**DR. STRANGE**
178 9.4 w ..... $180.00

**FANTASTIC FOUR**
19 apparent 9.0 slight (p) ow/w restoration includes: small amount of color touch on cover ..... $180.00
21 8.5 w ..... $550.00
100 9.6 w ..... $700.00

**INCREDIBLE HULK**
116 9.2 ow ..... $110.00
181 8.0 ow/w ..... $950.00

**IRON MAN**
58 qualified 9.4 w coupon cut from 15th page, does not affect story incomplete ..... $20.00
93 7.5 ow/w ..... $240.00
110 9.0 ow/w ..... $300.00

**MARVEL TRIPLE ACTION**
1 9.6 w ..... $200.00

**STRANGE TALES**
109 9.0 ow ..... $350.00
149 9.6 ow ..... $330.00

**TALES OF ASGARD**
1 9.6 w ..... $400.00

**TALES TO ASTONISH**
57 9.0 ow/w ..... $500.00
61 9.2 ow/w ..... $240.00
94 9.0 ow/w ..... $90.00

**THOR**
155 9.0 ow/w ..... $75.00

**X-MEN**
26 9.4 ow ..... $525.00
65 9.4 w ..... $400.00
70 9.4 w ..... $300.00
88 9.4 w ..... $225.00
126 9.6 ow/w ..... $175.00

## CGC DC'S

**ACTION**
214 apparent VF 8.0 slight (A) ow restoration includes :small tear seal to cover, small spine split sealed $100.00

**AQUAMAN**
24 9.4 ow ..... $300.00
40 9.4 ow/w ..... $220.00
41 9.4 ow/w ..... $200.00

**ATOM**
26 9.4 ow/w ..... $300.00

**DETECTIVE**
421 9.0 ow/w ..... $60.00
423 8.5 ow ..... $45.00
440 9.0 w ..... $90.00

**DONALD DUCK**
FC108 8.0 ow ..... $1400.00
FC318 8.5 ow ..... $450.00

**FLASH**
159 9.4 ow ..... $420.00
170 9.6 w ..... $550.00

**G.I. COMBAT**
110 8.5 w ..... $100.00

**GREEN LANTERN**
49 9.4 cr/ow Boston ..... $500.00
56 9.4 ow ..... $380.00

**HOUSE OF SECRETS**
72 9.0 w ..... $130.00

**JUSTICE LEAGUE OF AMERICA**
7 9.0 w ..... $580.00
38 9.4 ow/w ..... $640.00
53 9.4 cr/ow ..... $320.00
87 9.4 w ..... $175.00

**SEA DEVILS**
12 8.5 ow/w ..... $110.00

**STRANGE ADVENTURES**
6 7.0 cr/ow ..... $500.00

**SUPERBOY**
180 9.6 ow ..... $240.00
187 9.8 ow/w ..... $450.00
191 9.8 w ..... $270.00

**SUPERMAN**
236 9.6 ow/w ..... $320.00

**WONDER WOMAN**
174 NM+ 9.6 ow/w ..... $375.00

**WORLD'S FINEST**
12 apparent 5.5 slight (P) ow/w restoration includes: small amount of color touch. (very small tape on cover) ..... $250.00

## CGC MISC

**AMERICA'S BEST COMICS**
NN 9.0 w ..... $300.00

**BLACK CAT**
47 9.0 cr/ow ..... $370.00

**DONALD DUCK**
FC108 8.0 ow ..... $1400.00
FC 318 8.5 ow ..... $450.00

**EXCITING**
59 VF/NM 9.0 ow ..... $800.00

**FIGHTING YANK**
22 7.5 cr/ow very minor amount of glue on cover ..... $300.00

**GIRL FROM U.N.C.L.E.**
1 8.0 ow ..... $100.00

**JUNGLE**
143 8.0 ow ..... $100.00

**MAGIC COMICS**
15 VF/NM 9.0 ow/w puzzle filled in on 12th page in pencil ..... $500.00

**PLASTIC MAN**
4 8.0 cr/ow ..... $700.00

**SUB-MARINER**
17 qualified 8.0 ow centerfold detached ..... $700.00

**SUPER COMICS**
33 9.0 cr/ow ..... $500.00

**TALES TO ASTONISH**
8 8.0 cr/ow ..... $400.00

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FB #12 VG+ ..... $300.00

**DICK TRACY**
FB #8 F LFC ..... $250.00
FB #9 VG+ ..... $220.00

**LONE RANGER**
FB #21 G/VG ..... $150.00

**POPEYE**
FB #10 VG/F ..... $160.00
FB #14 VF ..... $700.00
FB #14 VG- ..... $150.00

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CANCELED COMICS CAVALCADE

# Do risks equal low sales?

by **ANDREW SMITH**

Experimentation is exciting in comics, but sometimes I wonder why anybody tries. It seems as if: the riskier the book, the lower the sales. That seems to be the theme of this month's CCC, our post-mortem look at canceled titles.

• ***Wildcats Version 3.0:*** Like his work or hate it, one thing you can always say about writer Joe Casey is that he's unafraid of risk. From *Mr. Majestic* to *Uncanny X-Men* to *Automatic Kafka*, Casey is always climbing the next hill, trying new approaches, and toying with the conventions and tropes of genre.

Of course, another thing you can say about Casey's work is that it often gets canceled. And so it is with *Wildcats Version 3.0*, which ends with #24.

This iteration of the Wildcats franchise (the third, hence the name) took a daringly inventive approach: It was the world's first corporate super-hero book. And I mean that in a *good* way.

Let's face it: Corporations really run the world. Even within the context of super-hero comics, it's obvious that a Coca-Cola or Exxon would be more powerful, and would have more influence, than The Avengers ever could. *Wildcats* took that ball and ran with it, by having a former super-dude recognize the futility of super-fights and try to change the world from within. That super-dude, long-time Wildcatter Jack "Spartan" Marlowe, used his extraterrestrial technology, super-powers, and enormous wealth to create the Halo Corporation. And Marlowe's efforts to save the world through capitalism, instead of heat vision or Bat-suits, was the thrust of the series.

The "super-team" convention was still in evidence, after a fashion. The WildC.A.T.s were originally partly an acronym, the latter part standing for Covert Action Team. Marlowe.inducted a number of former Wildcats (and a few new ones) into his inner circle and used them as a *corporate* action team, his own super-powered industrial espionage group.

And, of course, they were still the good guys. Or *were* they? Halo Corporation's hidden agenda was to better the world through advanced technology (Halo batteries were an infinite energy source) and by taking over other corporations to make them "good." Eventually, it is assumed, Halo would be the only corporation — and, thus, a benign world dictator.

Hmm. Wait a minute. That doesn't *sound* very much like the good guys!

And Casey didn't shy away from this dichotomy. Marlowe's agenda didn't always sit well with his inner circle, and it was often implied that Marlowe's means might unjustify his ends. If you jump in the muck, you get dirty, and there's nothing muckier than corporate maneuvering, which operates without soul, conscience, or any sense of social responsibility. Could Marlowe possibly retain his ideals in this environment?

I found this fascinating and enjoyed Casey's throwing the black-and-white worldview of super-heroes into an arena of infinite grays. I didn't expect answers, and Casey didn't insult me with any — instead, he cheerfully explored a lot of ugly questions and left me hungry for more.

And I have to add that Duncan Rouleau's art was perfectly suited for this title. His slick style reflected the cold superficiality of corporations, while at the same time he was able to convey mood and emotion in the private moments and action scenes.

But, alas, my enthusiasm wasn't shared by sufficient readers for the title to continue. My tentative diagnosis is that *Wildcats* was simply too morally ambiguous for readers accustomed to good-guy-vs.-bad-guy throwdowns.

Which is not a slight on my fellow readers. Instead, it's entirely possible the 32-page, monthly comic book is too visual or too episodic a medium to handle a long, complex story with no obvious "villain" and precious little eye candy. *Wildcats* may simply be better suited to prose or might work better in a longer format, like the graphic novel.

I'd hate to think that — I'd like to believe our beloved medium can do anything. But, if so, then not in the current market, as the demise of *Wildcats* demonstrates.

• *StormWatch: Team Achilles:* Writer Michael Ian Wright followed in Casey's footsteps by re-inventing another WildStorm franchise, StormWatch. With equal results, since it's been retroactively canceled with #23. (The next issue was solicited but withdrawn.)

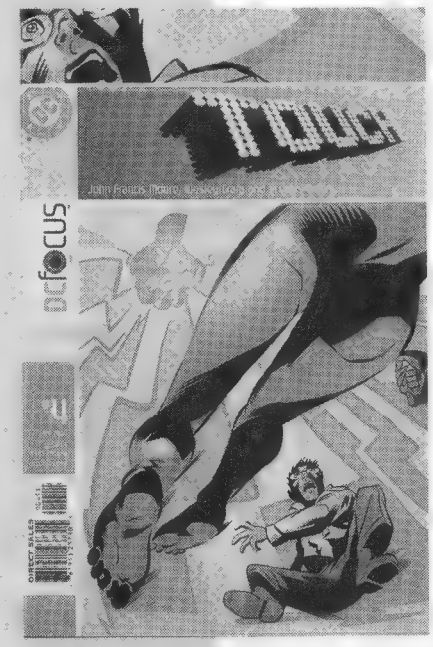
The experiment here was a super-team opposed to super-heroes. Team Achilles was a covert United Nations watchdog group whose job it was to police SPBs — super-powered beings. And. from StormWatch's violently pro-human view, the only good SPB was a dead one.

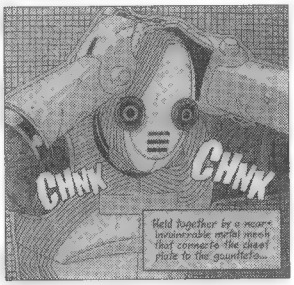
Again, I appreciated the experimentation, although I found the execution only mildly interesting. Apparently, my tepid reaction was fairly typical, because sales didn't warrant the title's continuation.

Note: *StormWatch* went through a firestorm of controversy when it was revealed that Wright had invented military service for his "résumé." A discussion of that situation is out of the purview of this column, except to note that I don't think it contributed to *StormWatch's* demise — sales of *Team Achilles*

**The experiment here was a super-team opposed to super-heroes.**

were in the toilet, and the book was on its way out, anyway. Of course, the revelation of the writer's duplicity certainly couldn't have *helped* sales any.




• ***Touch, Fraction:*** I haven't a clue what the thinking is for DC's Focus line, except that it seems designed to fail.

I don't mean to be harsh, but the four series in this "reality" line have a muted (some would say boring) trade dress, are set in a non-super-hero world with little in the way of action, and feature subtle stories that take their time hooking the reader. I actually like the books, but this approach seems a recipe for turning off the traditional fan base, and I can't see them being big sellers. In fact, the first issues of *Touch, Fraction, Kinetic,* and *Hard Time* set off my Cancellation Sense like nothing else since *Brother Power, The Geek.*

**The Focus line's measured (some would say plodding) pace didn't give me enough story quickly enough to put my rapidly dwindling attention span in a hammerlock.**

And so it is that two of the four are already casualties. Both *Touch* and *Fraction* end with their sixth issues.

I wasn't actually excited about *Fraction,* a story about four troubled 20somethings — friends since childhood — who steal an experimental Iron Man-like battlesuit and divvy up the parts to, to, to … I dunno, rob liquor stores or impress chicks or something. As you can see, I found all four characters eminently unlikable and didn't care if they lived or died. With little else to engage this reader — like maybe something visual, darn it — these personalities weren't enough to hold my interest.

*Touch* was also one of the weaker "Focus" books. This story posited a man who didn't have super-powers but could bestow them at a touch on one recipient at a time — a kind-of walking Dial "H" for Hero.

As opposed to *Fraction,* the central figures of *Touch did* engage me, so I found it more interesting. And the rotating "super-hero" role offered endless story possibilities. But, alas, not quickly enough; the Focus line's measured (some would say plodding) pace didn't give me enough story quickly enough to put my rapidly dwindling attention span in a hammerlock. And, in today's market, anything less than a hot buzz means a quick death.

Two more titles — the two strongest — remain in the Focus line. I wish them well, since they are both entertaining. I hope DC gives *Hard Time* and *Kinetic* a push — and it wouldn't hurt to change the trade dress so they don't look so much like *Highlights* magazine. Just a suggestion.

• ***Thanos:*** Marvel experimented once again with a villain as the protagonist of a comic book in *Thanos,* starring the mad god of Titan and favorite player of writer Jim Starlin.

I call it an experiment, because it's hard for villains to carry a title — the comics landscape is littered with similar failed titles featuring bad guys. They're villains, after all, which makes it hard for them to enlist the reader's sympathy. And, if the reader dislikes the lead characters, that doesn't leave much to hang your three bucks on (See: *Fraction*).

This is further complicated by Thanos himself, who has "supporting character" written all over him. His Machiavellian scheming makes for a wonderful plot mechanism, but the character himself is almost devoid of personality.

Still, Starlin's love for the character shone forth from the title, which induced me to love — well, like — him, too. And Thanos is a visually interesting character with a puzzling death fixation, set in the Marvel universe where there are lots of bizarre and fascinating cosmic types flitting around. All of this had me entertained … for a while.

Unfortunately, Starlin left the book, and it was at that point my Cancellation Countdown began. Which ended at #12.

Replacement writer Keith Giffen made a fine effort, and artist Ron Lim (*Silver Surfer*) is an old hand at this sort of story. But, in the end, Thanos doesn't seem to me to be strong enough a protagonist to hold a story, absent Starlin's enthusiasm. It was a nice try, but there just wasn't enough "there" there.

*The analyses expressed in Canceled Comics Cavalcade are just opinions, and The Captain welcomes comments both pro and con in response. Write* ***capncomics@aol.com.***

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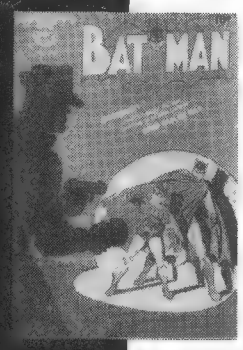

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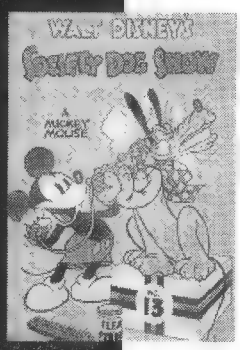


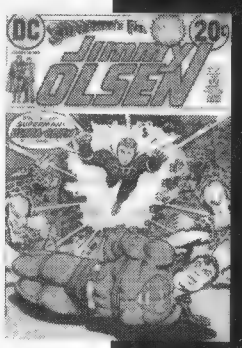


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## Captain's Mailbag

# Finding comfort in comics

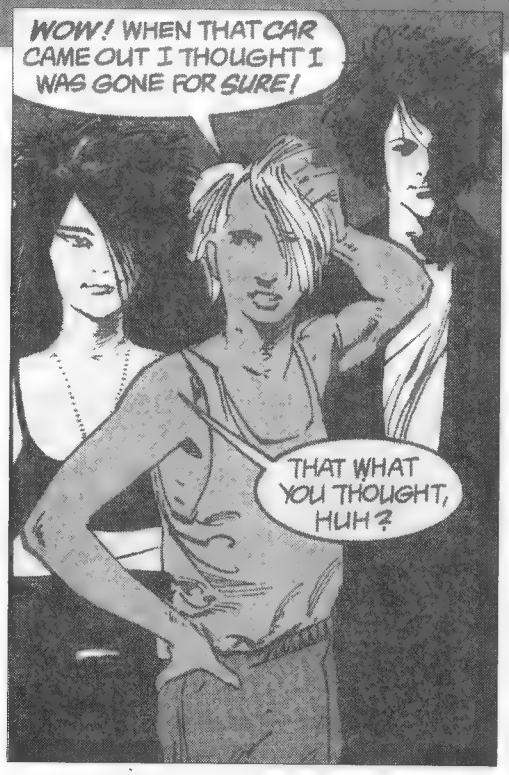
by **ANDREW SMITH**

**These stories were so well written (by Paul Chadwick and David Lapham, respectiv ely) that I knew that either they or somebody they were very close to had gone through these events in real life.**

*John Ferrigno of Meriden, Conn., writes:*

In your column in *CBG* #1596, you asked for instances of comic books affecting people's lives. I was happy that you had asked, because it was a subject I planned on writing to you about, anyway, and this made me do it sooner, rather than later.

Comic books have had a profound impact on my life and helped me get through a very difficult time in my adolescence. When I was 16 years old, my mother was diagnosed with an extremely rare form of cancer. To make a long story short, there really wasn't anything the doctors could do for her, and I had to come to terms with the fact that I was going to lose my mother in a matter of months. The cancer quickly spread throughout her body to most of her vital organs, and I had to help take care of her during this time. I felt very alone, as I had nobody to talk to about this who had gone through anything like it. None of my friends had ever been in this situation, and I didn't know how people got through it. Comic books had always been a means of escape for me, and this time was no different. I spent a lot of time reading comics, and it was comics that proved to me that other people had gone through situations like this. I read an issue of *Concrete* in which the title character went to see his mother, who was suffering from almost the same thing my mother was. I also read an issue of *Stray Bullets* in which a father had contracted cancer, and his family was forced to care for him. These stories were so well written (by Paul Chadwick and David Lapham, respectively) that I knew that either they or somebody they were very close to had gone through these events in real life and had made it through them. It gave me a feeling of comfort and made me feel as if I was no longer alone.



HEYYY! IT'S YOU! WHEN YOU SAID YOU'D SEE ME AGAIN SOON, I DIDN'T THINK YOU MEANT THIS SOON!
HOLD THAT THOUGHT, FRANKLIN--
SEEYA, DREAM! DON'T BE A STRANGER, OKAY?

A few months later, my mother died, and I was having new problems. I wanted to believe that she was in a better place, and her soul was at rest, but nothing I was told or read made me feel any better. My friends, family, and teachers all had things to say to try to comfort me, but nothing worked. Nothing I had read in any book or magazine or the *Bible* had made me feel any better. And then I read Neil Gaiman's *The Sandman* #8, "The Sound of her Wings." This is, of course, the first appearance of Death. I thought it was a beautiful and amazingly well-written story. However, it also did something nothing else had ever managed to do: It made me feel OK about my mother's passing. It made me truly believe that death was not something to be feared, but a natural event in life. This story gave a great deal of solace, and to this day when I read it, I think of my mother, and I am peace with what happened to her.

I truly believe that comic books are what allowed me to deal with this event in my life. I feel that the writers (and artists) in this field are the most talented storytellers on the planet. As an aspiring writer, I look to writers like those mentioned above for inspiration, and, when people ask me what kind of writer I want to be, I have no problem saying, "I want to write comic books." I know that I am not the only person who has been comforted by comic books in one way or another and I would love to one day help somebody else through this medium the way so many great writers have helped me.

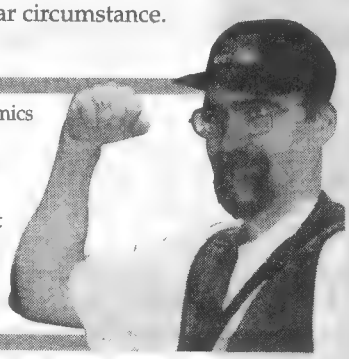
***The Captain** replies:*

Your letter is so touching and poignant, John, that I'm almost reluctant to attach my blithering to it. My poor words couldn't possibly add or detract from the power, tragedy, and inspiration of your story.

But I will add that we often discuss how exciting, entertaining, and inspiring comics can be, but rarely do we discuss how *comforting* they can be. I imagine there are a lot of lonely teens who found a friend in Peter Parker. I suspect a lot of kids with home lives that would shame Dickens have retreated to *Fantastic Four* to experience familial love. And it seems likely that there are people of all walks of life who have found their own strength, as you did, by leaning on the imaginary strength of our four-color friends.

Thank you for sharing, John. As comic books comforted you in your time of need, I hope your letter offers comfort to others reading this who may be in similar circumstance. God bless you.

**We often discuss how exciting, entertaining, and inspiring comics can be, but rarely do we discuss how *comforting* they can be.**



Author of the syndicated comics column "Captain Comics", **ANDREW SMITH** has written more than 200 *CBG* columns. Check out his message board at **www.captaincomics.us**, or send your questions to him at **capncomics@aol.com**!

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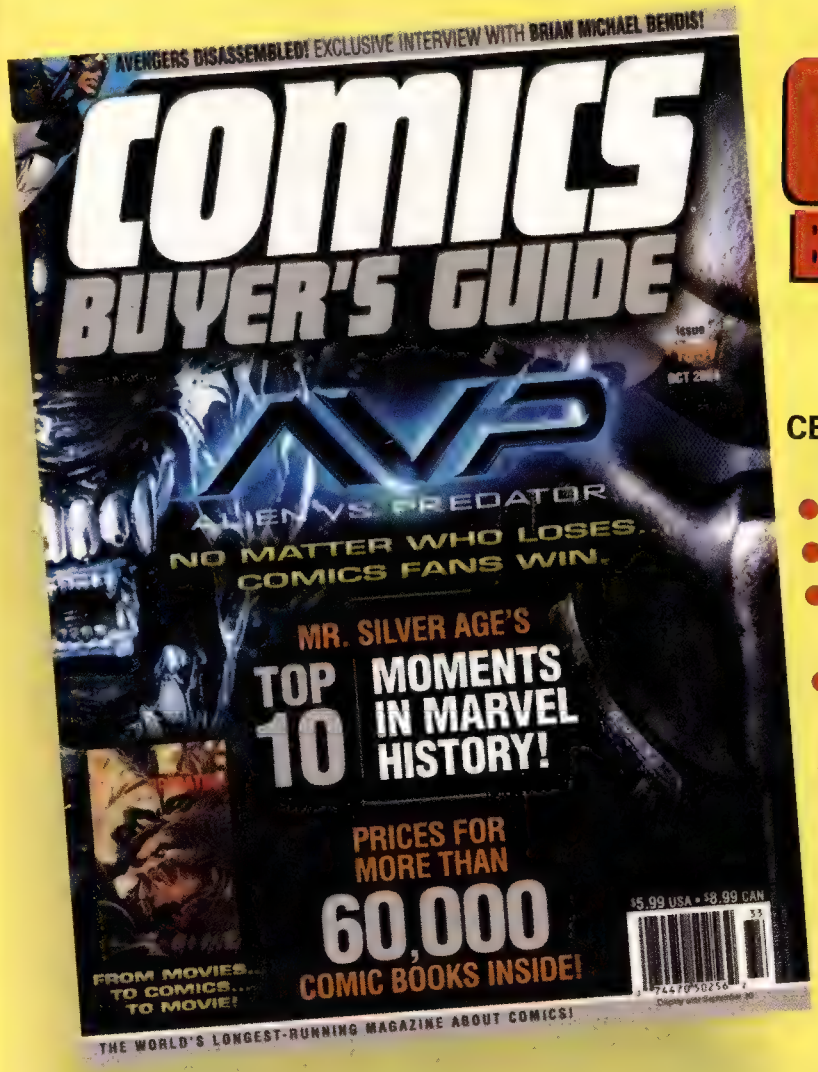
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# CON CAPERS

**CBG photographers were on the look-out for opportunities at 2004's conventions in San Diego and Chicago.**

Devil's Due Publishing founder **Josh Blaylock** talked about his company's projects, including plans for a new line of super-heroes and its associated website, *www.aftermathcomics.com*.

**Brian Azzarello** (*Superman, 100 Bullets*) followed a stint signing for fans at the DC booth in Chicago by mugging for the camera. The writer recently signed an exclusive three-year DC contract.

When actress (and Dark Horse comic-book author) **Amber Benson** appeared with **Allan Caplan** at his Inkworks booth in connection with Inkworks' "Women of Sunnydale" entertainment-card set, there were long lines of fans eager for her autograph.

Will there be a day when **Len Wein**, gets his *own* action figure? In the meantime, the writer of DC's *Batman: Nevermore* was happy in San Diego to score his own **Edgar Allan Poe** figure from Accoutrements.

Since 2003's Wizard World Chicago, **Erik Larsen** has become publisher of Image Comics, but that hasn't meant an end to his own Image title: *Savage Dragon*. Moreover, he's maintained his distinctive drawing method (as shown here, during a session at 2004 Wizard World in which he sketched in a fan's sketchbook).

Photo by Jason Strangis

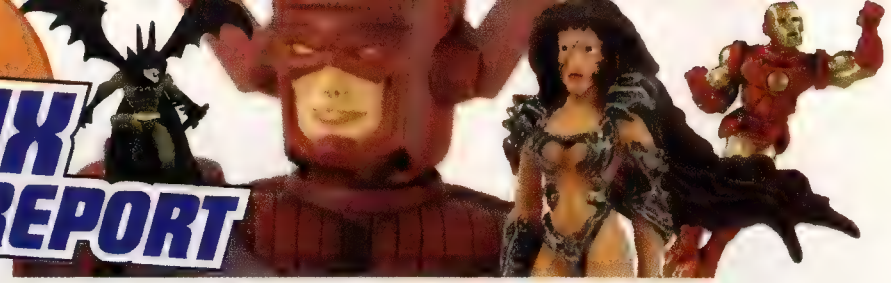
**Richard Evans**, owner of Bedrock City Comic Company in Houston, Texas, commented concerning the San Diego event, "The show is completely different now from what it was when I first went in 1978 or '79. It was really good. Sales were great, and the crowd was just unbelievable. We sold a lot of everything." His biggest sale was $1,000 for a restored VF *Captain America* #20, but he sold everything from Westerns to crime to humor. He added that his dollar boxes had been especially popular.

**More news and views from the summer's shows appear on pages 132, 228, 238, and 242.**

**Mark Evanier** interviewed **Ray Bradbury** about comics, films, and Bradbury's career for a packed San Diego audience. The author of such classics as *Fahrenheit 451* and *The Martian Chronicles* was one of the guests at the first San Diego Comic-Con in 1970, and his admirers packed the huge convention hall for his 2004 return. Although confined to a wheelchair, Bradbury spoke with eloquence and wit, and the audience responded with a standing ovation

Pulitzer Prize winner **Michael Chabon** (*The Amazing Adventures of Kavalier & Klay*, a novel involving the roots of the comic-book field) received an ovation from industry professionals for his keynote speech at the Eisner Awards in San Diego. He argued that the top Golden Age comics for young readers would entertain today's young readers equally — and called for a renewal of such storytelling in today's comics.

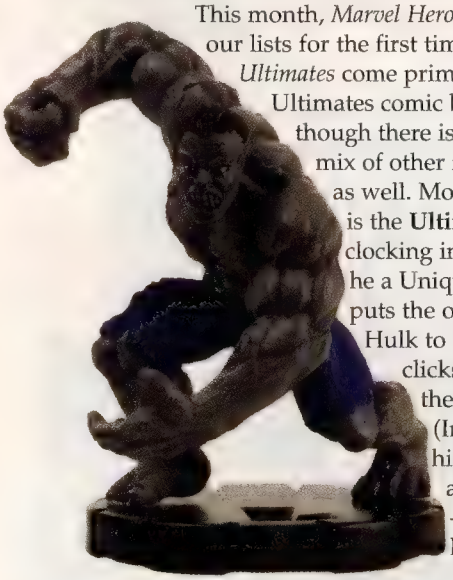
# HEROCLIX MARKET REPORT



## HeroClix market watch

**Galactus**, unsurprisingly, continues to fall, dropping this month from $290 to $275. The large-scale figure will continue to fall until the supply stabilizes. WizKids will sell Galactus at two more shows: Dragon*Con in Atlanta, Ga., Sept. 3-6 and Wizard World Texas in Dallas Nov. 5-7. At this time, WizKids has announced no plans to make the Galactus figure available after the November event. So we can look forward to a monthly price drop on Galactus until at least December, when the supply will become fixed. Thereafter, the price will rise and fall based purely on the demand for the figure by collectors and players.

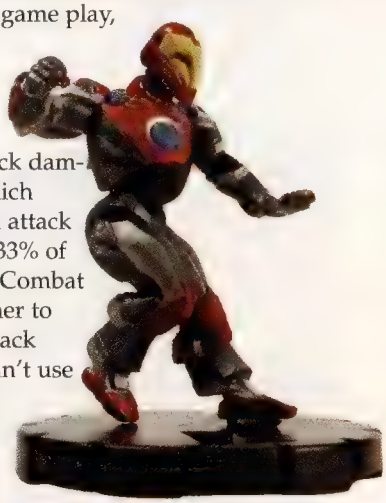
This month, *Marvel HeroClix: Ultimates* hits our lists for the first time. The figures in *Ultimates* come primarily from the Ultimates comic books, though there is a solid mix of other figures, as well. Most popular, of course, is the **Ultimate Hulk** figure, clocking in at $25. Not only is he a Unique figure, but he also puts the other versions of the Hulk to shame, with three clicks of Impervious in the middle of his dial. (Impervious renders him immune to damage 33% of the time — and, even if he is hit, damage is reduced.) Even though he has a wasted click of statistics at the beginning (in his "Banner" form), his awesome power was enough to make his closest competition, **Savage Hulk** from the *Xplosion* set, drop slightly in price.



Other breakout figures from the set are **Ultimate Iron Man** and **Phoenix**, at $24 and $22, respectively.

Ultimate Iron Man is a combat monster — with a base Damage of 4 and a full dial of Impervious, Invulnerable, and Toughness (all abilities that give him excellent defense), he is a fabulous stand-up fighter. His flight combined with his Running Shot power (which allows him to both move and shoot on the same round) also make him an excellent ranged support figure.

Besides looking cool, Phoenix has a potent combination of abilities in game play, including Psychic Blast (which allows her to ignore powers that reduce her ranged attack damage), Super Senses (which allows her to dodge an attack and avoid all damage 33% of the time), and Ranged Combat Expert (which allows her to increase her ranged attack damage, though she can't use it in combination with Psychic Blast).



# HeroClix teams up with City of Heroes

WizKids Inc. is teaming up with NCsoft, makers of the super-hero-based "massively multiplayer online role-playing game" hit *City of Heroes*, to offer a limited-edition HeroClix figure based on *City of Heroes* main super-heroic character, **Statesman**.

"The success of *HeroClix* and *City of Heroes* shows that the comic-book genre couldn't be stronger," said WizKids CEO Jordan Weisman. "It was natural that the two biggest names in comic-book games would work together to provide their players with tastes of each other's game." The first limited-edition Statesman figure will be available through various WizKids and NCsoft promotions, including being featured in NCsoft's *City of Heroes* Collector's Edition Box Set, slated to be on shelves in time for Christmas. WizKids and NCsoft will also give the figure away during various promotions by the two companies.

"I've been playing *HeroClix* since its inception and see a natural fit between their game and *City of Heroes*," said Jack Emmert, lead designer for *City of Heroes*. "We're all very excited to be working with the WizKids team in bringing Statesman to another fine gaming system."

The Statesman *HeroClix* figure, sculpted and designed by WizKids' artists and game developers, will be fully playable in any Open *HeroClix* tournament. Open tournaments allow players to use any *HeroClix* figures in their teams, whether *Marvel HeroClix*, *DC HeroClix*, *Indy HeroClix*, or special figures, such as Statesman.

HEROCLIX

Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique
Rarity: 1=most common; 6=most rare

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(130 FIGURES)

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|---|---|---|
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| | Rarity 1 figure | 0.95 |
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| | Rarity 5 figure | 4.75 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
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| 127 | Catwoman | U/6 | 20.00 |
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| 123 | Darkseid | U/6 | 20.00 |
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(96 FIGURES)

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|---|---|---|
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| | Rarity 1 figure | 0.85 |
| | Rarity 2 figure | 1.75 |
| | Rarity 3 figure | 2.95 |
| | Rarity 4 figure | 3.95 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
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| 94 | Batgirl | U/6 | 20.00 |
| 95 | Batman (Vampire) | U/6 | 24.00 |
| 86 | Bizarro | U/6 | 20.00 |
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| 90 | Eclipso | U/6 | 16.00 |
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(97 FIGURES)

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| | Rarity 3 figure | 3.00 |
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|---|---|---|---|
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| 215 | Rokk Krinn | CJ | 17.50 |
| 216 | Garth Ranzz | CJ | 16.75 |
| 217 | Imra Ardeen | CJ | 16.00 |
| 218 | Yrra Cynril | CJ | 38.00 |
| 219 | Zatanna Zatara | CJ | 16.50 |
| 220 | Sandra Wu-San | CJ | 15.00 |
| 221 | Green Lantern (phasing) | CJ | 15.00 |
| 222 | Atom | CJ | 44.00 |
| 223 | Plastic Man | CJ | 30.00 |
| 201 | Cameron Chase | UN | 20.00 |
| 202 | Montgomery Kelly | UN | 20.00 |
| 203 | Matches Malone | UN | 24.00 |
| 204 | Shvaughn Erin | UN | 22.00 |
| 205 | Jason Burr | UN | 15.00 |
| 206 | Kendra Saunders | UN | 17.50 |
| 207 | Querl Dox | UN | 15.00 |
| 208 | Jonathan Crane | UN | 23.00 |
| 209 | Floyd Lawton | UN | 15.00 |
| 210 | Harvey Dent | UN | 25.00 |
| 211 | Jade | UN | 20.00 |
| 212 | Dmitri Pushkin | UN | 19.00 |
| 213 | Richard Swift | UN | 15.00 |
| 214 | Trigon's Daughter | UN | 15.00 |
| 215 | Jesse Chambers | UN | 23.00 |
| 216 | Hector Hall | UN | 25.00 |
| 217 | Maxima of Almerac | UN | 27.00 |
| 218 | Kara Zor-El | UN | 25.00 |
| 219 | Teth-Adam | UN | 25.00 |
| 220 | Hal Jordan | UN | 50.00 |
| 221 | Shazam! | UN | 25.00 |
| 222 | Catwoman | UN | 23.00 |
| 216 | Hector Hall | UN | 25.00 |
| 217 | Maxima of Almerac | UN | 30.00 |
| 218 | Kara Zor-El | UN | 33.00 |
| 219 | Teth-Adam | UN | 25.00 |
| 220 | Hal Jordan | UN | 55.00 |
| 221 | Shazam! | UN | 25.00 |

(96 FIGURES+24 ALTS )

NOTE: Figure #s 37e-60e are available in European release only, replacing U.S. figures #37-60.

| | | |
|---|---|---|
| | Indy HeroClix Set | 193.00 |
| | Starter Pack | 20.00 |
| | Booster Pack | 7.00 |
| | Rarity 1 figure | 0.80 |
| | Rarity 2 figure | 1.50 |
| | Rarity 3 figure | 2.50 |
| | Rarity 4 figure | 3.40 |
| | Rarity 5 figure | 4.20 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 90 | Abbey Chase | U/6 | 17.00 |
| 94 | Angelus | U/6 | 16.00 |
| 86 | Arwyn | U/6 | 15.00 |
| 96 | Cyblade | U/6 | 14.50 |
| 88 | Hecate | U/6 | 14.25 |
| 87 | Hellboy | U/6 | 30.00 |
| 91 | Judge Anderson | U/6 | 20.25 |
| 92 | Judge Death | U/6 | 21.00 |
| 85 | Samandahl Rey | U/6 | 15.00 |
| 89 | Shi | U/6 | 19.00 |
| 95 | Siamese | U/6 | 13.00 |
| 93 | Witchblade | U/6 | 20.00 |

| # | PROMO FIGURES | SET | MED |
|---|---|---|---|
| | Johnny Alpha | pr | 15.50 |
| | Judge Dredd | pr | 15.00 |
| 201 | Princess Ashleigh | IN | 16.00 |
| 202 | Tomoe Gozan | IN | 13.75 |
| 203 | Bajounte-Ka | IN | 14.50 |
| 204 | Keiko | IN | 13.75 |
| 205 | Akemi | IN | 15.25 |
| 206 | Spec Ops Savage | IN | 15.00 |
| 207 | S/D Agent Alpha | IN | 38.00 |
| 208 | Barbara Hershey | IN | 19.25 |
| 209 | Aphrodite | IN | 20.00 |
| 210 | Sister Magdalena | IN | 15.00 |
| 211 | Masahiro Arashi | IN | 15.00 |
| 212 | Lobster Johnson | IN | 17.75 |
| 221 | Witchblade | IN | 21.00 |
| 222 | Boon | IN | 12.75 |
| 223 | Arwyn | IN | 13.50 |

### INFINITY CHALLENGE
(150 FIGURES)

| | | |
|---|---|---|
| | Infinity Challenge Set | 210.00 |
| | Starter Pack | 20.00 |
| | Booster Pack | 7.25 |
| | Rarity 1 figure | 0.75 |
| | Rarity 2 figure | 1.50 |
| | Rarity 3 figure | 2.50 |
| | Rarity 4 figure | 3.00 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 148 | Captain America | U/6 | 19.00 |
| 147 | Cyclops | U/6 | 15.00 |
| 144 | Elektra | U/6 | 14.50 |
| 146 | Juggernaut | U/6 | 15.50 |
| 142 | Nightmare | U/6 | 16.00 |
| 145 | Professor Xavier | U/6 | 15.50 |
| 140 | Quasar | U/6 | 15.00 |
| 150 | Spider-Man | U/6 | 29.00 |
| 141 | Thanos | U/6 | 27.00 |
| 139 | Vision | U/6 | 19.50 |
| 143 | Wasp | U/6 | 15.50 |
| 149 | Wolverine | U/6 | 23.00 |

### UNIVERSE (UN)
(126 FIGURES)

| | | |
|---|---|---|
| | Universe Set | 430.00 |
| | Starter Pack | 13.00 |
| | Booster Pack (2 figs) | 4.00 |
| | Rarity 1 figure | 1.00 |
| | Rarity 2 figure | 1.90 |
| | Rarity 3 figure | 3.00 |
| | Rarity 4 figure | 4.80 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 124 | Captain America | U/6 | 16.00 |
| 123 | Cyclops | U/6 | 15.00 |
| 120 | Elektra | U/6 | 13.00 |
| 122 | Juggernaut | U/6 | 14.50 |
| 118 | Nightmare | U/6 | 14.00 |
| 121 | Professor Xavier | U/6 | 15.50 |
| 116 | Quasar | U/6 | 13.50 |
| 126 | Spider-Man | U/6 | 22.00 |
| 117 | Thanos | U/6 | 21.00 |
| 115 | Vision | U/6 | 17.25 |
| 119 | Wasp | U/6 | 14.00 |
| 125 | Wolverine | U/6 | 17.00 |

### CLOBBERIN' TIME (CT)
(96 FIGURES)

| | | |
|---|---|---|
| | Clobberin' Time Set | 270.00 |
| | Booster Pack | 8.00 |
| | Rarity 1 figure | 0.75 |
| | Rarity 2 figure | 1.75 |
| | Rarity 3 figure | 3.00 |
| | Rarity 4 figure | 4.00 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 96 | Enchantress | U/6 | 15.50 |
| 95 | Medusa | U/6 | 13.50 |
| 89 | Mojo | U/6 | 17.00 |
| 87 | Moondragon | U/6 | 19.00 |
| 94 | Mr. Fixit | U/6 | 20.00 |
| 86 | Nick Fury | U/6 | 20.00 |
| 85 | Nightcrawler | U/6 | 76.00 |
| 91 | Red Skull | U/6 | 26.00 |
| 88 | Spider-Man | U/6 | 28.00 |
| 92 | Spiral | U/6 | 21.00 |
| 90 | Super Skrull | U/6 | 20.00 |
| 93 | Titania | U/6 | 16.00 |

### XPLOSION (XP)
(96 FIGURES)

| | | |
|---|---|---|
| | Xplosion Set | 205.00 |
| | Booster Pack | 7.00 |
| | Rarity 1 figure | 0.75 |
| | Rarity 2 figure | 1.50 |
| | Rarity 3 figure | 3.00 |
| | Rarity 4 figure | 4.00 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 88 | Apocalypse | U/6 | 25.00 |
| 87 | Deathbird | U/6 | 12.00 |
| 86 | Elektra | U/6 | 12.00 |
| 89 | Green Goblin | U/6 | 19.50 |
| 94 | (Savage) Hulk | U/6 | 25.00 |
| 92 | Lady Deathstrike | U/6 | 12.00 |
| 95 | Phoenix | U/6 | 22.00 |
| 91 | Sauron | U/6 | 18.00 |
| 85 | Shadowcat | U/6 | 16.00 |
| 93 | Spider-Man | U/6 | 26.00 |
| 90 | The Leader | U/6 | 14.50 |
| 96 | Weapon X | U/6 | 20.00 |

### CRITICAL MASS (CM)
(96 FIGURES)

| | | |
|---|---|---|
| | Critical Mass Set | 310.00 |
| | Booster Pack | 7.25 |
| | Rarity 1 figure | 0.75 |
| | Rarity 2 figure | 1.75 |
| | Rarity 3 figure | 3.00 |
| | Rarity 4 figure | 4.00 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 87 | Adam Warlock | U/6 | 17.50 |
| 94 | Beta Ray Bill | U/6 | 19.00 |
| 86 | Captain Marvel | U/6 | 20.00 |
| 92 | Dormammu | U/6 | 16.50 |
| 95 | Hulk | U/6 | 26.00 |
| 90 | Morgan Le Fay | U/6 | 17.00 |
| 93 | Nova | U/6 | 18.00 |
| 88 | Ronan the Accuser | U/6 | 15.00 |
| 89 | Sersi | U/6 | 12.00 |
| 96 | Silver Surfer | U/6 | 43.00 |
| 91 | Terrax | U/6 | 21.00 |
| 85 | Warbird | U/6 | 15.00 |

### ULTIMATES (UL)
(96 FIGURES)

| | | |
|---|---|---|
| | Ultimates Set | 325.00 |
| | Booster Pack | 8.00 |
| | Rarity 1 figure | 1.00 |
| | Rarity 2 figure | 2.00 |
| | Rarity 3 figure | 3.00 |
| | Rarity 4 figure | 4.00 |
| | Rarity 5 figure | 5.00 |

| # | FIGURE NAME | RK/R | MED |
|---|---|---|---|
| 086 | Baron Zemo | U/6 | 15.00 |
| 087 | Carnage | U/6 | 20.00 |
| 091 | Crimson Cowl | U/6 | 15.00 |
| 094 | Goblin Queen | U/6 | 15.00 |
| 095 | Hulk | U/6 | 25.00 |
| 089 | Iron Man | U/6 | 24.00 |
| 092 | Magneto | U/6 | 20.00 |
| 090 | Mister Sinister | U/6 | 20.00 |
| 093 | Phoenix | U/6 | 22.00 |
| 096 | Thor | U/6 | 16.00 |
| 088 | Vindicator | U/6 | 15.00 |
| 085 | Xorn | U/6 | 16.00 |

### SETS & INDIVIDUAL FIGURES

| | | |
|---|---|---|
| | Infinity Challenge Premier Box | 25.00 |
| | Sentinel | 19.25 |

| # | PROMO FIGURES | SET | MED |
|---|---|---|---|
| G001 | Galactus | | 275.00 |
| SM1 | Spider-Man | pr | 17.50 |
| 151 | Gabriel Jones | IC | 20.00 |
| 152 | Tia Senyaka | IC | 34.00 |
| 153 | Operative #128 | IC | 12.50 |
| 154 | Medic #519 | IC | 15.00 |
| 155 | Knuckles | IC | 15.00 |
| 156 | Joey the Snake | IC | 10.00 |
| 157 | Nenora | IC | 10.00 |
| 158 | Raksor | IC | 12.50 |
| 159 | Blade | IC | 15.00 |
| 160 | Rahne Sinclair | IC | 13.00 |
| 161 | Frank Schlichting | IC | 11.00 |
| 162 | Fred Myers | IC | 20.00 |
| 163 | Wilson Fisk | IC | 15.00 |
| 164 | Adrian Toomes | IC | 22.00 |
| 165 | Jean Grey | IC | 40.00 |
| 166 | Ned Leeds | IC | 33.00 |
| 167 | Victor Creed | IC | 71.00 |
| 168 | Bruce Banner | IC | 70.00 |
| 169 | Philip Masters | IC | 30.00 |
| 170 | Annihilus | IC | 65.00 |
| 171 | Wolverine | IC | 23.00 |
| 172 | Yellowjacket | IC | 30.00 |
| 173 | Ant-Man | IC | 36.00 |
| 199 | Hulk | IC | 29.00 |
| 101 | Clay Quartermain | CT | 16.75 |
| 102 | Laura Brown | CT | 44.00 |
| 103 | Agent Beaulieu | CT | 15.00 |
| 104 | George Tarleton | CT | 15.00 |
| 105 | Scientist Supreme | CT | 18.50 |
| 106 | Paibok | CT | 15.00 |
| 107 | Rachel Van Helsing | CT | 15.00 |
| 108 | Felicia Hardy | CT | 30.00 |
| 109 | Rita DeMara | CT | 20.00 |
| 110 | Doctor Doom | CT | 46.00 |
| 111 | Dominic Petros | CT | 16.75 |
| 112 | Fred J. Dukes | CT | 20.00 |
| 113 | Mortimer Toynbee | CT | 15.00 |
| 114 | Elektra Natchios | CT | 20.00 |
| 115 | Sue Storm | CT | 36.00 |
| 116 | Benjamin J. Grimm | CT | 35.00 |
| 117 | Johnny Storm | CT | 33.00 |
| 118 | Clint Barton | CT | 30.00 |
| 119 | Natasha Romanoff | CT | 45.00 |
| 120 | Blastaar of Baluur | CT | 80.00 |
| 201 | Sarah St. John | XP | 15.00 |
| 202 | Kirigi | XP | 13.50 |
| 203 | Elektra | XP | 17.00 |
| 204 | Sammy Liebman | XP | 15.00 |
| 205 | Frank Gunzer | XP | 15.00 |
| 206 | Jane Foster | XP | 66.00 |
| 207 | Mary Walker | XP | 15.00 |
| 208 | Irene Adler | XP | 40.00 |
| 209 | Tabitha Smith | XP | 15.00 |
| 210 | Raven Darkholme | XP | 18.00 |
| 211 | Madame Hydra | XP | 17.00 |
| 212 | Kitty Pryde | XP | 25.00 |
| 213 | Bobby Drake | XP | 33.00 |
| 214 | Whitney Frost | XP | 19.00 |
| 215 | Dr. Leonard Samson | XP | 40.00 |
| 216 | Mac Gargan | XP | 33.00 |
| 217 | Emil Bronsky | XP | 15.00 |
| 218 | Dimitri Bukharin | XP | 29.00 |
| 219 | Hank McCoy | XP | 35.00 |
| 220 | Betsy Braddock | XP | 56.00 |
| 201 | Val-or | CM | 18.00 |
| 202 | Divebomber | CM | 16.50 |
| 203 | Captain Mar-Vell | CM | 25.00 |
| 204 | Roger Falcone | CM | 15.50 |
| 205 | Silver Dreadnought | CM | 20.00 |
| 206 | Hepzibah | CM | 17.75 |
| 207 | Sarah | CM | 18.00 |
| 208 | M. Chris Summers | CM | 25.00 |
| 209 | Marc Spector | CM | 15.00 |
| 210 | Calypso Ezili | CM | 16.00 |
| 211 | Elektra Natchios | CM | 16.75 |
| 212 | Matt Murdock | CM | 38.00 |
| 213 | Illyana Rasputin | CM | 20.00 |
| 214 | W. Worthington III | CM | 31.00 |
| 215 | Sergei Kravinov | CM | 30.00 |
| 216 | Alex O'Hirn | CM | 24.00 |
| 217 | Rupert | CM | 45.00 |
| 218 | Nebula | CM | 23.00 |
| 219 | Dr. Karla Sofen | CM | 26.00 |
| 220 | Prof. Xavier | CM | 20.00 |
| 221 | Invisible Woman | CM | 31.00 |
| 222 | Silver Surfer | CM | 67.00 |
| 200 | Magneto | UL | 20.00 |
| 201 | Jonny Ell | UL | 15.00 |
| 202 | Wade Cole | UL | 15.00 |
| 203 | Justice is Served! | UL | 20.00 |
| 204 | Sentinel Captain | UL | 15.00 |
| 205 | Dr. Curtis Connors | UL | 18.00 |
| 206 | Zelda Dubois | UL | 15.00 |
| 207 | Morlock Leader | UL | 15.00 |
| 208 | Seth Voelker | UL | 15.00 |
| 209 | Natasha Romanova | UL | 20.00 |
| 210 | Ororo Monroe | UL | 18.50 |
| 211 | Blanche Sitznski | UL | 15.00 |
| 212 | Clint Barton | UL | 17.50 |
| 213 | Patsy Walker | UL | 15.00 |
| 214 | Peter Parker | UL | 27.00 |
| 215 | Hank McCoy | UL | 22.00 |
| 216 | James Howlett | UL | 20.00 |
| 217 | Quentin Beck | UL | 25.00 |
| 218 | Frank Castle | UL | 25.00 |
| 219 | Maxwell Dillon | UL | 18.50 |
| 220 | Daniel Ketch | UL | 20.00 |

# COLLECTIBLE CARD GAME MARKET REPORT

by JAMES MISHLER

## Booster Gold! DC Origins set racks up sales

TWO-FACE
HARVEY DENT
ARKHAM INMATES
Activate → Flip a coin. If you win the flip, KO target stunned character.
"If it's the scarred face, he dies here."
2
2

**DC Origins hits the market**

Out of the gate, the *DC Trading Card Game: Origins* set is doing very well. Though the set has fewer cards than its Marvel counterpart, the price for a full set made its debut at a higher price than the price for a Marvel set has yet reached, while starter decks also jumped in at a higher price than Marvel's. This, however, may be due to distribution issues, rather than pure demand, since singles prices, especially for foils, came in short vs. Marvel's prices when they first hit.

Indeed, except for **Superman, Big Blue Boy Scout** hitting the $7 mark, rare cards seem flat in this set, with the top villain, **The Joker, Clown Prince of Crime**, coming in at a mere $5. Perhaps the market has not yet fully kicked in, ore perhaps this shows a weaker secondary market for the cards from DC Comics fans. Time will tell.

Note that the DC expansion scheduled for later this year, earlier announced as being *DC TCG: Last Son of Krypton* is now titled *DC TCG: Superman Man of Steel.*

**Marvel market's not so marvelous**

The fourth time (or, at least, the fourth month) was definitely not the charm for the *Marvel TCG*, which saw prices drop almost across the board. However, as mentioned in ***CBG*** #1597, a general correction was expected, once *DC TCG* hit stores. It's still too early to tell how much of the adjustment is due to metagame strategy sales and how much is due to DC fans selling their Marvel cards to get their favorite DC heroes. Next month should tell the tale.

However, while there was a general drop, there were also a few cards that continued to sell well. **Savage Beatdown** continues to rise, with no end in sight — though the $20 top-out for its rare foil version seems solid. **Sabertooth, Feral Rage** is also going strong.

**Spider-Man spins his web, any size...**

*Web of Spider-Man*, the first expansion set for the *Marvel TCG*, hits store shelves this month. The Spider-Man vs. Doc Ock 2-player starter deck, released earlier this year to take advantage of the release of the *Spider-Man 2* movie, has been well received and remains in demand, with this month's prices increasing slightly over last month's.

PUNISHER™
VIGILANTE
SPIDER-FRIENDS
Activate, discard a Spider-Friends character card from your hand → KO target stunned character.
"Castle wages a one-man war on crime – a war that takes no prisoners."
7
5

COMMON ENEMY
Play only if you control a Doom character and a Fantastic Four character.
Draw a card.
Gagging: Cards you control, as well as cards in your hand, deck, and KO'd pile that have either the Doom or Fantastic Four team affiliation are considered to have both team affiliations.
2

## Common Enemy Wins First Upper Deck Entertainment Pro-Circuit Tournament

Brian Kibler won the first Upper Deck Entertainment Pro-Circuit tournament at Gen Con Indy, held in Indianapolis, Ind., Aug. 19-22. Kibler played a **Common Enemy** deck to sweep his way to the finals; the much-vaunted **The New Brotherhood** decks from casual play all were quickly left behind. Kibler, a collectible card game professional, beat his final opponent in the tournament, Craig Edwards (playing **Rigged Elections**), in a shut out in the three-out-of-five final round. Kibler walked away from the table $40,000 richer — the largest single purse ever in a professional collectible card game tournament. Edwards won second place (with a $24,000 purse) but didn't get all the fringe benefits of the win... like a ride in the Batmobile and a big check handed to him by the Caped Crusader himself...

## MARVEL ORIGINS

(220 CARDS+220 FOILS)

| | |
|---|---|
| Marvel Origins Set | 325.00 |
| Marvel Origins Foil Set | 545.00 |
| Starter Box | 81.00 |
| Booster Box | 93.00 |
| Starter Deck | 13.00 |
| Booster Pack | 3.85 |
| Rare card | 4.00 |
| Rare Foil card | 7.00 |
| Uncommon card | 1.00 |
| Uncommon Foil card | 2.25 |
| Common card | 0.25 |
| Common Foil card | 1.00 |

| CARD NAME | RAR | MED |
|---|---|---|
| Alicia Masters, Blind Sculptress | R | 4.50 |
| Annihilus, Destroyer of Life | R | 5.00 |
| Annihilus, Destroyer of Life | RF | 8.00 |
| Apocalypse, En Sabah Nur | R | 6.00 |
| Apocalypse, En Sabah Nur | RF | 10.00 |
| Boliver Trask, Creator of the Sentinel Program | R | 4.50 |
| Boris, Personal Servant of Dr. Doom | R | 5.00 |
| Cerebro | R | 5.50 |
| Cerebro | RF | 9.50 |
| Children of the Atom | R | 5.00 |
| Children of the Atom | RF | 8.00 |
| Dark Phoenix, Cosmic Entity | R | 7.75 |
| Dark Phoenix, Cosmic Entity | RF | 15.50 |
| Doom's Throne Room | R | 4.50 |
| Dr. Doom, Lord of Latveria | R | 6.00 |
| Dr. Doom, Lord of Latveria | RF | 11.00 |
| Fantasticar | R | 4.75 |
| Fantasticar | RF | 8.00 |
| Flame Trap | R | 4.75 |
| Foiled | R | 4.50 |
| Forge, Cheyenne Mystic | R | 4.50 |
| Gamma Bomb | R | 4.50 |
| Gamma Bomb | RF | 8.00 |
| Genosha | R | 4.50 |
| Genosha | RF | 8.00 |
| Ghost Rider, New Fantastic Four | R | 5.00 |
| Havok, Alex Summers | R | 4.50 |
| Hulk, New Fantastic Four | R | 5.25 |
| Hulk, New Fantastic Four | RF | 9.00 |
| Human Torch, Hotshot | R | 5.00 |
| Human Torch, Hotshot | RF | 8.00 |
| It's Clobberin' Time! | R | 5.25 |
| It's Clobberin' Time! | RF | 8.00 |
| Jean Grey, Phoenix Force | R | 6.00 |
| Jean Grey, Phoenix Force | RF | 12.00 |
| Juggernaut, Cain Marko | R | 4.50 |
| Ka-Boom! | R | 5.25 |
| Ka-Boom! | RF | 9.50 |
| Latveria | R | 4.50 |
| Longshot, Rebel Freedom Fighter | R | 5.00 |
| Magneto, Lord Magnus | R | 5.50 |
| Magneto, Lord Magnus | RF | 10.00 |
| Magneto, Master of Magnetism | R | 5.00 |
| Magneto, Master of Magnetism | RF | 10.00 |
| Master Mold, Sentinel Supreme | R | 5.50 |
| Master Mold, Sentinel Supreme | RF | 8.50 |
| Micro-Sentinels | R | 4.50 |
| Moira MacTaggert, World-Renowned Geneticist | R | 4.50 |
| Mr. Fantastic , Scientific Genius | R | 5.00 |
| Mr. Sinister, Dr. Nathaniel Essex | R | 5.00 |
| Nightcrawler, Fuzzy Elf | R | 5.75 |
| Nightcrawler, Fuzzy Elf | RF | 8.50 |
| Onslaught, Psionic Spawn of Xavier and Magneto | R | 6.25 |
| Onslaught, Psionic Spawn of Xavier and Magneto | RF | 12.00 |
| Power Compressor | R | 4.50 |
| Professor X, World's Most Powerful Telepath | R | 4.50 |
| Quicksilver, Speed Demon | R | 5.00 |
| Rogue, Power Absorption | R | 5.50 |
| Sabretooth, Feral Rage | R | 11.00 |
| Sabretooth, Feral Rage | RF | 17.00 |
| Salvage | R | 5.00 |
| Savage Beatdown | R | 11.00 |
| Savage Beatdown | RF | 20.00 |
| Spider-Man, New Fantastic Four | R | 6.00 |
| Spider-Man, New Fantastic Four | RF | 9.00 |
| Storm, Weather Witch | R | 6.00 |
| Storm, Weather Witch | RF | 9.50 |
| Super Skrull, Engineered Super-Soldier | R | 5.00 |
| Super Skrull, Engineered Super-Soldier | RF | 8.00 |
| The Blackbird | R | 5.50 |
| The Pogo Plane | R | 5.00 |
| The Power Cosmic | R | 4.50 |
| The Sub-Mariner, Ally of Doom | R | 5.00 |
| The Sub-Mariner, Ally of Doom | RF | 8.00 |
| Thing, Heavy Hitter | R | 5.00 |
| Thing, Heavy Hitter | RF | 8.00 |
| Wolverine, Berserker Rage | R | 5.00 |
| Wolverine, Berserker Rage | RF | 8.00 |
| Wolverine, New Fantastic Four | R | 5.00 |
| Wolverine, New Fantastic Four | RF | 9.50 |

## DC ORIGINS

(166 CARDS)

| | |
|---|---|
| DC Origins Set | 390.00 |
| DC Origins Foil Set | 600.00 |
| Starter Box | 84.00 |
| Booster Box | 83.00 |
| Starter Deck | 15.00 |
| Booster Pack | 3.85 |
| Rare Foil card | 6.00 |
| Uncommon Foil card | 2.00 |
| Common Foil card | 1.00 |

| CARD NAME | RAR | MED |
|---|---|---|
| A Death in the Family | R | 3.00 |
| Airborne Assault | U | 1.00 |
| Alfred Pennyworth, Faithful Friend | R | 4.00 |
| Alfred Pennyworth, Faithful Friend | RF | 7.00 |
| Arkham Asylum | U | 1.00 |
| Assassin Initiate, Army | C | 0.25 |
| Azrael, Jean Paul Valley | C | 0.25 |
| Bane, The Man Who Broke the Bat | C | 0.25 |
| Bane, Ubu | C | 0.25 |
| Barbara Gordon - Oracle, Information Network | R | 5.00 |
| Barbara Gordon - Oracle, Information Network | RF | 7.00 |
| Bart Allen - Kid Flash, Speedster | C | 0.25 |
| Batarang | U | 1.00 |
| Batcave | R | 4.00 |
| Batcave | RF | 8.00 |
| Batman, Caped Crusader | C | 0.25 |
| Batman, The Dark Knight | R | 5.00 |
| Batman, The Dark Knight | RF | 8.00 |
| Batman, World's Greatest Detective | U | 1.00 |
| Batmobile | R | 4.00 |
| Batmobile | RF | 7.00 |
| Batplane | U | 1.00 |
| Bat-Signal | U | 1.00 |
| Beast Boy, Garfield Logan | R | 4.00 |
| Black Mask, Roman Sionis | U | 1.00 |
| Blackfire, Komand'r | R | 3.00 |
| Blackgate Prison | R | 3.00 |
| Break You | C | 0.25 |
| Brother Blood, Leader of the Church of Blood | C | 0.25 |
| Cassandra Cain - Batgirl, Martial Artist | C | 0.25 |
| Cassie Sandsmark - Wonder Girl, Zeus's Chosen | C | 0.25 |
| Catwoman, Selina Kyle | C | 0.25 |
| Charaxes, Drury Walker | C | 0.25 |
| Circle Defense | U | 1.00 |
| Clench Virus | U | 1.00 |
| Clocktower | C | 0.25 |
| Combat Reflexes | C | 0.25 |
| Commissioner Gordon, James Gordon | U | 1.00 |
| Concrete Jungle | R | 3.00 |
| Connor Kent - Superboy, Tactile Telekinetic | C | 0.25 |
| Cracking the Vault | R | 3.00 |
| Crossbow | C | 0.25 |
| Dawn Granger - Dove, Agent of Order | C | 0.25 |
| Deathstroke the Terminator, Slade Wilson | R | 4.50 |
| Deathstroke the Terminator, Slade Wilson | RF | 8.00 |
| Dick Grayson - Nightwing, Defender of Blüdhaven | C | 0.25 |
| Dick Grayson - Nightwing, High-Flying Acrobat | R | 5.00 |
| Dick Grayson - Nightwing, High-Flying Acrobat | RF | 7.00 |
| Dick Grayson - Nightwing, Titan Leader | C | 0.25 |
| Dick Grayson - Robin, Sidekick | R | 3.00 |
| Dinah Laurel Lance - Black Canary, Canary Cry | C | 0.25 |
| Donna Troy - Wonder Girl, Amazon Warrior | R | 3.00 |
| Dr. Light, Arthur Light | U | 1.00 |
| Dr. Tzin-Tzin, Master of Hypnosis | C | 0.25 |
| Dual Nature | R | 3.00 |
| Dynamic Duo | U | 1.00 |
| Escrima Sticks | U | 1.00 |
| Fast Getaway | C | 0.25 |
| Fear and Confusion | C | 0.25 |
| Ferak, Army | C | 0.25 |
| Firefly, Garfield Lynns | R | 3.00 |
| Fizzle | R | 4.00 |
| Fizzle | RF | 8.00 |
| Flying Fortress | U | 1.00 |
| From the Shadows | C | 0.25 |
| Garth - Tempest, Atlantean Sorcerer | R | 3.00 |
| GCPD Headquarters | U | 1.00 |
| GCPD Officer, Army | C | 0.25 |
| Gizmo, Mikron O'Jeneus | U | 1.00 |
| Gone But Not Forgotten | U | 1.00 |
| GothCorp | R | 3.00 |
| Hank Hall - Hawk, Agent of Chaos | C | 0.25 |
| Harley Quinn, Dr. Harleen Quinzel | C | 0.25 |
| Harvey Bullock, GCPD Detective | U | 1.00 |
| Hassim, Loyal Retainer | U | 1.00 |
| Have a Blast! | R | 3.00 |
| Heroic Sacrifice | R | 3.00 |
| Hidden Surveillance | R | 3.00 |
| Home Surgery | U | 1.00 |
| Huntress, Helena Rosa Bertinelli | C | 0.25 |
| Jinx, Elemental Sorceress | U | 1.00 |
| Josef Witschi, Talia's Assistant | U | 1.00 |
| Kidnapping | U | 1.00 |
| Killer Croc, Waylon Jones | C | 0.25 |
| King Snake, Sir Edmund Dorrance | U | 1.00 |
| Kole, Kole Weathers | U | 1.00 |
| Koriand'r - Starfire, Alien Princess | C | 0.25 |
| Kyle Abbot, Wolf in Man's Clothing | C | 0.25 |
| Lady Shiva, Master Assassin | R | 4.00 |
| Lady Shiva, Master Assassin | RF | 7.00 |
| Lady Shiva, Sandra Woosan | C | 0.25 |
| Lady Vic, Lady Elaine Marsh-Morton | U | 1.00 |
| Last Laugh | U | 1.00 |
| Lazarus Pit | C | 0.25 |
| Liberty Island Base | U | 1.00 |
| Lightning, Travis Williams | U | 1.00 |
| Lockup, Lyle Bolton | U | 1.00 |
| Lucius Fox, Wayne Enterprises Executive | R | 3.00 |
| Mad Hatter, Jervis Tetch | R | 3.00 |
| Malaq, Money Man | U | 1.00 |
| Mammoth, Baran Flinders | R | 3.00 |
| Man-Bat, Dr. Robert Langstrom | C | 0.25 |
| Matt Hagen - Clayface, Man of Clay | C | 0.25 |
| Mega-Blast | C | 0.25 |
| Mirage, Miriam Delgado | U | 1.00 |
| Mountain Stronghold | U | 1.00 |
| Mr. Freeze, Dr. Victor Fries | C | 0.25 |
| Mr. Zsasz, Victor Zsasz | R | 3.00 |
| Museum Heist | R | 3.00 |
| My Beloved | U | 1.00 |
| Neutron, Nat Tryon | R | 3.00 |
| No Man's Land | U | 1.00 |
| Omen, Lilith Clay | R | 3.00 |
| Optitron | R | 3.00 |
| Pantha, Subject X-24 | C | 0.25 |
| Paralyzing Kiss | U | 1.00 |
| Phantasm, Danny Chase | R | 3.00 |
| Poison Ivy, Pamela Isley | R | 4.50 |
| Poison Ivy, Pamela Isley | RF | 7.00 |
| Prison Break | U | 1.00 |
| Professor Hugo Strange, Psycho-Analyst | C | 0.25 |
| Psimon, Dr. Simon Jones | R | 3.00 |
| Query and Echo, Double Trouble | U | 1.00 |
| Ra's al Ghul, Immortal Villain | C | 0.25 |
| Ra's al Ghul, Master Swordsman | C | 0.25 |
| Ra's al Ghul, The Demon's Head | R | 4.00 |
| Ra's al Ghul, The Demon's Head | RF | 7.00 |
| Ratcatcher, Otis Flannegan | U | 1.00 |
| Raven, Daughter of Trigon | R | 3.00 |
| Red Star, Leonid Kovar | U | 1.00 |
| Remake the World | R | 3.00 |
| Riddle Me This | U | 1.00 |
| Rigged Elections | R | 3.00 |
| Roy Harper - Arsenal, Sharpshooter | C | 0.25 |
| Scarecrow, Professor Jonathan Crane | R | 4.00 |
| Scarecrow, Professor Jonathan Crane | RF | 7.00 |
| Shape Change | U | 1.00 |
| Shimmer, Selinda Flinders | U | 1.00 |
| Spoiler, Stephanie Brown | U | 1.00 |
| Superman, Big Blue Boy Scout | R | 7.00 |
| Superman, Big Blue Boy Scout | RF | 10.00 |
| Tag Team | C | 0.25 |
| Talia, Daughter of the Demon's Head | R | 3.00 |
| Tamaran | U | 1.00 |
| Teen Titans Go! | C | 0.25 |
| Terra, Tara Markov | R | 3.00 |
| The Brave and the Bold | U | 1.00 |
| The Demon, Etrigan | R | 4.00 |
| The Demon, Etrigan | RF | 7.00 |
| The Demon, Jason Blood | R | 3.00 |
| The Joker, Joker's Wild | R | 5.00 |
| The Joker, Joker's Wild | RF | 8.00 |
| The Joker, Laughing Lunatic | C | 0.25 |
| The Joker, The Clown Prince of Crime | R | 5.00 |
| The Joker, The Clown Prince of Crime | RF | 9.00 |
| The Penguin, Oswald Chesterfield Cobblepot | C | 0.25 |
| The Riddler, Edward Nygma | U | 1.00 |
| The Shrike | R | 3.00 |
| The Underworld Star | U | 1.00 |
| Thuggee, Army | C | 0.25 |
| Thunder, Gan Williams | U | 1.00 |
| Tim Drake - Robin, The Boy Wonder | C | 0.25 |
| Tim Drake - Robin, Young Detective | C | 0.25 |
| Titans Tower | U | 1.00 |
| T-Jet | U | 1.00 |
| Total Anarchy | R | 3.00 |
| Tower of Babel | R | 3.00 |
| Trigon, The Terrible | R | 5.00 |
| Trigon, The Terrible | RF | 8.00 |
| Twin Firearms | U | 1.00 |
| Two-Face, Harvey Dent | U | 1.00 |
| Two-Face, Harvey Dent | U | 1.00 |
| Ubu, Ra's al Ghul's Bodyguard | C | 0.25 |
| USS Argus | R | 3.00 |
| Utility Belt | U | 1.00 |
| Ventriloquist - Scarface, Arnold Wesker | R | 3.00 |
| Vic Stone - Cyborg, Human Machine | C | 0.25 |
| Wayne Enterprises | R | 3.00 |
| Wayne Manor | U | 1.00 |
| Wheel of Plagues | R | 3.00 |
| Whisper A'Daire, Cold-Blooded Manipulator | C | 0.25 |
| Wildebeest, Army | C | 0.25 |
| World's Finest | C | 0.25 |

### SPECIAL SETS & PROMOS

| | |
|---|---|
| Spider-Man vs. Doc Ock 2-Player Starter | 13.50 |

### OVERSIZED PROMO CARDS

| | |
|---|---|
| Dark Phoenix, Cosmic Entity | 6.25 |
| Doom Triumphant | 5.00 |
| Magneto, Master of Magnetism | 5.00 |
| Nightcrawler | 5.00 |
| Savage Beatdown | 6.75 |
| Sentinel Mark IV | 5.00 |

## RECHARGE

### 1st Edition

| | |
|---|---|
| Set (249 cards) | 180.00 |
| Starter Display Box | 38.00 |
| Booster Display Box | 35.00 |
| Starter Deck | 7.80 |
| Booster Pack | 2.30 |

### 2nd Edition

| | |
|---|---|
| Set (250 cards) | 173.00 |
| Starter Display Box | 35.00 |
| Booster Display Box | 35.00 |
| Starter Deck | 7.50 |
| Booster Pack | 2.00 |

## WILDSTORMS THE EXPLOSIVE SUPER-HERO COLLECTIBLE CARD GAME

### Limited/Unlimited

| | |
|---|---|
| Set (366/375 cards) | 52.00 |
| Starter Display Box | 20.00 |
| Booster Display Box | 25.00 |
| Starter Deck | 4.00 |
| Booster Pack | 0.80 |

### Conflict

| | |
|---|---|
| Set (152 cards) | 52.00 |
| Booster Display Box | 22.00 |
| Booster Pack | 1.00 |

### Image Universe

| | |
|---|---|
| Set (216 cards) | 75.00 |
| Booster Display Box | 25.00 |
| Booster Pack | 2.00 |

### Legends

| | |
|---|---|
| Set (290 cards) | 46.00 |
| Booster Display Box | 20.00 |
| Booster Pack | 1.00 |

### Best of WildStorms

| | |
|---|---|
| Set (200 cards) | 35.00 |
| Starter Display Box | 15.00 |
| Starter Deck | 4.00 |

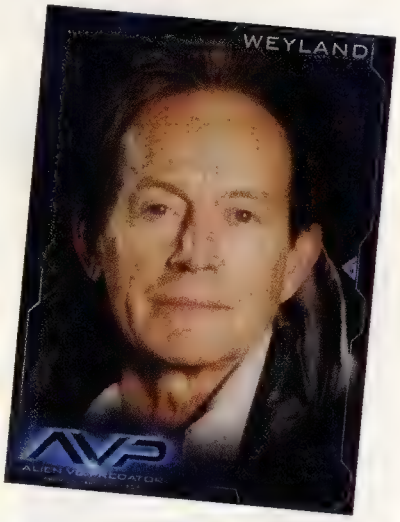
## X-MEN

| | |
|---|---|
| Set (131 cards) | 65.00 |
| Starter Display Box | 13.00 |
| Booster Display Box | 10.00 |
| Starter Deck | 5.00 |
| Booster Pack | 1.75 |

# ENTERTAINMENT MARKET REPORT CARDS

### Henriksen autograph announced for AvP set

Lance Henriksen (Charles Bishop Weyland), star of *Aliens*, *Alien3*, and *Alien vs. Predator*, has agreed to autograph cards for Inkworks' *Alien vs. Predator* product, which shipped in August to coincide with the release of the movie. Henriksen had not originally been scheduled to take part in the autograph portion of the set, but arrangements were made at Comic-Con International: San Diego. He will autograph a standard base card from the set, and each will be embossed to certify that they are authentic Inkworks autographs. These special autograph cards will be shipped to retailers based on qualifying *AvP* orders and previous *AvP* shipments.




### Apologies and thanks to Inkworks

The cover of ***CBG*** #1597, as well as the *Alien vs. Predator* article therein, featured art provided courtesy of Inkworks: the primary image for the cover, as well as the Predator sketch cards on pages 14 and 19 and the image in the center of page 15. ***CBG*** apologizes for not accompanying the images with the proper credit and thanks Inkworks and Allan Caplan for their assistance.

### Rittenhouse Archives' *The Outer Limits* expansion set

This expansion card set is based on the newer *Outer Limits* TV series and Rittenhouse's *Outer Limits: Sex, Cyborgs and Science Fiction* trading cards. The expansion set features four autograph cards signed by Gary Busey, Sheena Easton, Bruce Harwood, and Jon Tenney and is limited to 500 sets. In addition, for every five sets purchased, collectors will receive a bonus autograph card from Leonard Nimoy (as Thurman Cutler, in the episode "I, Robot") and a Sheena Easton costume card. The set ships Sept. 22 and retails for $99.99.

### Inkworks lands *The Family Guy*

Inkworks has signed a deal with Fox for the card license to *The Family Guy*. Set for an early 2005 release, Inkworks' first set will focus on the show's first season, with other seasons to follow. "They had 154 different characters in the first three seasons," Inkworks President Allan Caplan told ***CBG***. "I could do sets for years, based on the characters alone. We expect *The Family Guy* cards to do as well as our cards for *The Simpsons*. This is a series that sold so many DVD sets they've gone back into television production — the first time a series has ever been brought back due to the strength of its DVD sales." Caplan said Inkworks plans to include autograph cards from as many voice talents as possible.

### Father and Son to sign Star Wars Heritage cards

Topps recently announced that James Earl Jones (the voice of Darth Vader) and Mark Hamill (Luke Skywalker) have signed cards for its upcoming *Star Wars Heritage* series. Both actors signed a very limited quantity of cards. Final insertion rates were to be determined by the end of August and announced on the company's website. This marks the first time Hamill has signed cards for Topps; Jones signed before: the *Star Wars Evolution* set in 2001. *Star Wars Heritage* ships the week of Sept. 20.

### Inkworks scores *Serenity* deal

Inkworks has announced an agreement with Universal Studios for the trading-card license for the upcoming *Serenity* film. Written and directed by Joss Whedon (*Buffy the Vampire Slayer*, *Angel*), *Serenity* is a science-fiction action-adventure film that continues the story and world developed in Whedon's short-lived *Firefly* television show. The movie is scheduled for release April 22, 2005, and the card set is designed to capture the action and adventure from the film and include character cards and behind-the-scenes information in addition to autographed cards and Inkworks' Pieceworks costume cards.

### Tara redemption card in Inkworks' Buffy set

Redemption cards for an exclusive "pre-production" Tara action figure from the episode "Hush" will be inserted approximately one per case of Inkworks' *Buffy the Vampire Slayer: Women of Sunnydale* product. The figure was created by Diamond Select Toys and will be packed in a white "pre-production" box with a *Buffy the Vampire Slayer: Women of Sunnydale* label. One redemption card will be found per case, with the card inserted in a standard pack. The *Women of Sunnydale* card set is scheduled for release Sept. 9.

### Alias Season 2
INKWORKS 2003

| | |
|---|---|
| Set (81) | 15.00 |
| Card | 0.20 |
| Undercover Puzzle (9) | 45.00 |
| Seeking Sydney (6) | 40.00 |
| Boxtopper Card | 5.00 |
| Casetopper Card | 40.00 |
| Sydney Cowboy Shirt PW | 45.00 |
| Sydney Cowboy Pants PW | 40.00 |
| Sydney Geisha PW | 30.00 |
| Irina Derevko Jacket PW | 20.00 |
| Irina Derevko Black Top PW | 35.00 |
| Jack Bristow Sportcoat PW | 20.00 |
| Michael Vaughn Camo Shirt | 20.00 |
| Michael Vaughn Camo Pants | 20.00 |
| Jennifer Garner Autograph | 350.00 |
| Michael Vartan Autograph | 75.00 |
| Carl Lumbly Autograph | 30.00 |
| Kevin Weisman Autograph | 25.00 |
| Ron Rifkin Autograph | 40.00 |
| Greg Grunberg Autograph | 25.00 |
| Amy Irving Autograph | 35.00 |
| Patricia Wettig Autograph | 25.00 |
| Rutger Hauer Autograph | 50.00 |
| Richard Lewis Autograph | 25.00 |
| Terry O'Quinn Autograph | 25.00 |
| David Anders Autograph | 25.00 |

### Alien vs. Predator
INKWORKS 2004

| | |
|---|---|
| Set (90) | 14.00 |
| Card | 0.20 |
| Surv. o/t Fiercest (9) | 15.00 |
| Deadliest Game (6) | 40.00 |
| Bloodhunter Set (3) | 15.00 |
| Sanaa Lathan parka PW | 30.00 |
| Lance Henriksen parka PW | 30.00 |
| Carsten Norgaard jeans PW | 20.00 |
| Colin Salmon jacket PW | 20.00 |
| Colin Salmon trousers PW | 20.00 |
| Tommy Ranagan parka PW | 20.00 |
| Joseph Rye parka PW | 20.00 |
| Sanaa Lathan Auto. | 50.00 |
| Colin Salmon Auto. | 25.00 |
| Sam Troughton Auto. | 20.00 |
| Agathe De La Boulaye Auto. | 20.00 |
| Joseph Rye Auto. | 20.00 |
| Ian Whyte Auto. | 20.00 |
| Adrian Bouchet Auto. | 20.00 |

### American Idol
FLEER 2004

| | |
|---|---|
| Set (89) | 30.00 |
| Card | 0.35 |
| Solid Gold Parallel (41) | 35.00 |
| Platinum Parallel (41) | 55.00 |
| Behind The Scenes (15) | 35.00 |
| Idol Chatter (32) | 45.00 |
| Jasmine Trias autograph | 60.00 |
| Diana DeGarmo autograph | 45.00 |
| Camille Velasco autograph | 25.00 |
| Jon Peter Lewis autograph | 25.00 |
| George Huff autograph | 15.00 |
| Amy Adams autograph | 15.00 |
| Leah LaBelle autograph | 15.00 |
| Jennifer Hudson autograph | 15.00 |
| Fantasia Barrino autograph | 15.00 |
| John Stevens autograph | 15.00 |
| Jasmine Trias autograph | 50.00 |
| Matt Rogers autograph | 15.00 |
| Latoya London autograph | 45.00 |
| George Huff memorabilia | 10.00 |
| John Stevens memorabilia | 10.00 |
| Camille Velasco memorabilia | 25.00 |
| Jon Peter Lewis memorabilia | 10.00 |
| Leah LaBelle memorabilia | 10.00 |
| LaToya London memorabilia | 10.00 |

### Angel Season 4
INKWORKS 2003

| | |
|---|---|
| Set (90) | 15.00 |
| Card | 0.20 |
| Deceptions (9) | 43.00 |
| Redemption Set (6) | 40.00 |
| Boxtopper Set (3) | 15.00 |
| Casetopper | 40.00 |
| Angel Pieceworks Shirt | 30.00 |
| Cordelia Pieceworks Blouse | 30.00 |
| Connor Pieceworks Shirt | 25.00 |
| Jasmine Pieceworks Pants | 20.00 |
| Eliza Dushku Autograph | 125.00 |
| Gina Torres Autograph | 30.00 |
| David Denman Autograph | 25.00 |
| Vladimir Kulich Autograph | 25.00 |
| Randy Oglesby Autograph | 20.00 |
| Jack Kehler Autograph | 20.00 |
| Roger Yuan Autograph | 20.00 |
| David Monahan Autograph | 25.00 |
| Adrienne Wilkinson Auto | 25.00 |
| Jeff Ricketts Autograph | 20.00 |

### Buffy the Vampire Slayer: Big Bads
INKWORKS 2004

| | |
|---|---|
| Set (72) | 18.00 |
| Card | 0.20 |
| Seasons of Evil set (9) | 45.00 |
| The Other Side Set (6) | 40.00 |
| Triple Threat Boxloaders (3) | 15.00 |
| Bad Boys Casetopper card | 50.00 |
| James Marsters T-shirt PW | 50.00 |
| Andy Umberger robe PW | 20.00 |
| George Hertzberg pants PW | 25.00 |
| Kali Rocha top PW | 30.00 |
| Adam Busch jacket PW | 30.00 |
| Adam Busch jacket PW | 30.00 |
| Ashanti pants PW | 25.00 |

### Catwoman
INKWORKS 2004

| | |
|---|---|
| Set (72) | 14.00 |
| Card | 0.25 |
| Fearless Set (9) | 45.00 |
| Cat Vision Set (6) | 40.00 |
| Boxtopper Set (3) | 15.00 |
| Casetopper Card | 40.00 |
| Halle Berry leather pants PW | 75.00 |
| Halle Berry jeans PW | 40.00 |
| Halle Berry sweater PW | 45.00 |
| Benjamin Bratt sweater PW | 30.00 |
| Sharon Stone pajamas PW | 40.00 |
| Berry jog suit top PW | 60.00 |
| Berry jog suit bottom PW | 40.00 |
| Lambert Wilson tuxedo PW | 20.00 |
| Berry blue top PW | 60.00 |
| Berry patterned top PW | 50.00 |
| Berry pants PW | 40.00 |
| Benjamin Bratt T-shirt PW | 30.00 |
| Lambert Wilson Autograph | 25.00 |
| Alex Borstein Autograph | 20.00 |
| Michael Massee Autograph | 20.00 |
| Kim Smith Autograph | 40.00 |
| Byron Mann Autograph | 20.00 |
| Peter Wingfield Autograph | 20.00 |

### Charmed Connections
INKWORKS 2004

| | |
|---|---|
| Set (72) | 16.00 |
| Card | 0.25 |
| Parallel set (72) | 72.00 |
| Under Their Spell (9) | 40.00 |
| Vanquishing Evil (6) | 35.00 |
| Boxtopper Set (3) | 20.00 |
| Casetopper Card | 45.00 |
| Milano/McGowan PW | 75.00 |
| Combs/McGowan PW | 75.00 |
| Alyssa Milano #PWC3 PW | 75.00 |
| Brian Krause shirt PW | 25.00 |
| Drew Fuller shirt PW | 40.00 |
| Julian McMahon shirt PW | 25.00 |
| Milano goddess dress PW | 25.00 |
| Combs skirt PW | 75.00 |
| McGowan red top PW | 75.00 |

### Chronicles of Riddick
RITTENHOUSE ARCHIVES 2004

| | |
|---|---|
| Set (72) | 14.00 |
| Card | 0.25 |
| Pitch Black (18) | 18.00 |
| Casting Call (9) | 23.00 |
| Vin Diesel Autograph | 120.00 |
| Judi Dench Autograph | 35.00 |
| Karl Urban Autograph | 35.00 |
| Keith David Auto | 35.00 |
| Colm Feore Autograph | 30.00 |
| Alexa Davalos Auto | 40.00 |
| Thandie Newton Auto | 45.00 |
| Radha Mitchell Auto (Binder) | 50.00 |
| Keith David Auto Case Top | 50.00 |

### Conan: Art of Hyborian Age
RITTENHOUSE ARCHIVES 2004

| | |
|---|---|
| Set (72) | 14.00 |
| Card | 0.25 |
| Ode to the Cimm. Set (12) | 12.00 |
| Savage Sisterhood (9) | 20.00 |
| Rise of the King Set (6) | 55.00 |
| Stan Lee Autograph Card | 50.00 |
| Michael Kraiger Sketch | 50.00 |
| Geoff Isherwood Sketch | 60.00 |
| Dan Day Sketch Card | 60.00 |
| David Day Sketch Card | 60.00 |
| Mark Pennington Sketch | 75.00 |

### Disney Treasures
UPPER DECK 2003

| | |
|---|---|
| Set (99) | 15.00 |
| Card | 0.20 |
| Mickey Mouse Filmography | 30.00 |
| Snow White & Seven Dwarfs | 25.00 |
| Reel Piece of History Card | 10.00 |
| Sketch Card | 100.00 |

### Disney Treasures Series 2
UPPER DECK 2004

| | |
|---|---|
| Set (100) | 14.00 |
| Card | 0.20 |
| Donald Duck Film. (45) | 30.00 |
| Pinnochio Set (10) | 28.00 |
| Reel Piece of History Card | 20.00 |

### Disney Treasures Series 3
UPPER DECK 2004

| | |
|---|---|
| Set (99) | 14.00 |
| Card | 0.20 |
| Winnie the Pooh Film. (45) | 30.00 |
| Silly Symphonies (9) | 30.00 |
| Reel Pieces of History Card | 20.00 |
| Reel Pieces of History Patch | 50.00 |

### Enterprise Season 1
RITTENHOUSE ARCHIVES 2002

| | |
|---|---|
| Set (81) | 12.00 |
| Card | 0.25 |
| 22nd Century Set (9) | 12.00 |
| First Contact Set (12) | 33.00 |
| Suliban Genetic Set (6) | 63.00 |
| Nemisis Preview (5) | 63.00 |
| Zefram Cochrane Card | 70.00 |
| Sketch Card | 60.00 |
| John Billingsley Autograph | 50.00 |
| Vaughn Armstrong Auto. | 50.00 |
| Dominic Keating Autograph | 60.00 |
| Erick Avari Autograph | 40.00 |
| Clint Howard Autograph | 30.00 |
| Dean Stockwell Autograph | 60.00 |

### Enterprise Season 2
RITTENHOUSE ARCHIVES 2003

| | |
|---|---|
| Set (81) | 12.00 |
| Parallel set (81) | 43.00 |
| 22nd Cent. Vessels (12) | 15.00 |
| First Contact (9) | 20.00 |
| Enterprise Gallery (7) | 70.00 |
| Case Toppers Lenticular (2) | 65.00 |
| Multi-Case Inc. Insert #T1 | 100.00 |
| Anthony Montgomery Auto | 60.00 |
| Linda Park Autograph | 60.00 |
| Scott Bakula Autograph | 200.00 |
| J.G. Hertzler Autograph | 15.00 |
| D.C. Douglas Autograph | 15.00 |
| Zach Grenier Autograph | 15.00 |
| Robert O'Reilly Autograph | 15.00 |
| Gregg Henry Autograph | 15.00 |
| Daniel Riordan Autograph | 50.00 |
| Brigid Brannagh Autograph | 15.00 |
| Ed O'Ross Autograph | 50.00 |
| Suzie Plakson Autograph | 15.00 |
| Kellie Waymire Autograph | 30.00 |
| Matt Winston Autograph | 50.00 |
| Keone Young Autograph | 15.00 |
| Bruce Davison Autograph | 50.00 |
| Ann Cusack Autograph | 15.00 |
| Padma Lakshmi Autograph | 15.00 |

### Enterprise Season 3
RITTENHOUSE ARCHIVES 2004

| | |
|---|---|
| Set (75) | 12.00 |
| Card | 0.20 |
| MACOs In Action (9) | 14.00 |
| First Contact Set (9) | 28.00 |
| Enterprise Crew card | 10.00 |
| Ultimate Jolene Set (9) | 100.00 |
| Case Topper Sketch T'Pol | 65.00 |
| Case Topper Sketch Hoshi | 65.00 |
| Connor Trinneer Autograph | 80.00 |
| Casey Biggs Autograph | 15.00 |
| Rick Worthy Autograph | 15.00 |
| Scott MacDonald Autograph | 15.00 |
| Tucker Smallwood Autograph | 15.00 |
| Randy Oglesby Autograph | 15.00 |
| Nikita Ager Autograph | 20.00 |
| Emily Bergl Autograph | 15.00 |
| Robert Rusler Autograph | 15.00 |
| Steven Culp Autograph | 20.00 |
| Noa Tishby Autograph | 15.00 |
| Daniel Dae Kim Autograph | 15.00 |
| Julia Rose Autograph | 20.00 |
| Sean McGowan Autograph | 15.00 |
| Marco Sanchez Autograph | 15.00 |
| Nathan Anderson Autograph | 15.00 |
| Scott Bakula Autograph | 200.00 |

### Fantasy Worlds of Irwin Allen
RITTENHOUSE ARCHIVES 2004

| | |
|---|---|
| Set (100) | 14.00 |
| Card | 0.15 |
| Sci-Fi Legends Set (21) | 35.00 |
| Openings Set (12) | 20.00 |
| Behind The Scenes (9) | 65.00 |
| Gallery Set (4) | 160.00 |
| Bill Mumy Autograph | 75.00 |
| Heather Young Autograph | 20.00 |
| Lee Meriwether Autograph | 25.00 |
| David Hedison Autograph | 25.00 |
| Bob May (case topper) Auto | 50.00 |
| Don Marshall Autograph | 15.00 |
| Marta Kristen Autograph | 75.00 |
| Robert Colbert Autograph | 25.00 |
| Deanna Lund Autograph | 75.00 |
| Angela Cartwright Autograph | 25.00 |
| Don Matheson Autograph | 20.00 |
| Mark Goddard Autograph | 25.00 |
| Gary Conway Autograph | 25.00 |
| Stefan Arngrim Autograph | 15.00 |
| Dick Tufeld Autograph | 15.00 |
| June Lockhart Autograph | 30.00 |

### Farscape: Season 3
RITTENHOUSE ARCHIVES 2002

| | |
|---|---|
| Set (72) | 12.00 |
| Behind The Scnes (22) | 43.00 |
| Quotable (22) | 43.00 |
| Family Ties (6) | 53.00 |
| Revenging Angel (18) | 125.00 |
| Xhalax Sun Costume Card | 60.00 |
| Scorpius/Harvey Costume | 60.00 |
| Paul Goddard Autograph | 20.00 |
| Tammy MacIntosh Autograph | 20.00 |

### Farscape: Season 4
RITTENHOUSE ARCHIVES 2003

| | |
|---|---|
| Set (72) | 12.00 |
| Card | 0.20 |
| Behind-the-Scenes (22) | 30.00 |
| Quotable Set (22) | 30.00 |
| ArtiFex Set (9) | 25.00 |
| Jool Costume Card | 35.00 |
| Jothee Costume Card | 30.00 |
| Other Costume Cards | 20.00 |
| Virginia Hey signed ArtiFex | 75.00 |
| Kent McCord autograph | 60.00 |
| Gigi Edgley autograph | 30.00 |
| Lani Tupu autograph | 30.00 |
| Raelee Hill autograph | 25.00 |
| Other autographs | 20.00 |

### Finding Nemo
ARTBOX ENTERTAINMENT 2003

| | |
|---|---|
| Set (72) | 20.00 |
| Card | 0.30 |
| Rare FilmCardz (6) | 26.00 |
| Ultra-Rare FilmCardz (3) | 30.00 |

### Garbage Pail Kids 16th Series
TOPPS 2003

| | |
|---|---|
| Set (80) | 30.00 |
| Sticker | 0.40 |
| Foil Set (50) | 40.00 |
| Gum Sticker Set (60) | 30.00 |

### Garbage Pail Kids 17th Series (aka Series II)
TOPPS 2004

| | |
|---|---|
| Set (80) | 24.00 |
| Sticker | 0.25 |
| Foil Set (50) | 35.00 |
| Scratch N Stink (12) | 25.00 |

### Garfield
PACIFIC 2004

| | |
|---|---|
| Set (72) | 15.00 |
| Card | 0.25 |
| Paw Print Par. Base Set (72) | 60.00 |
| Garfield Movie (28) | 20.00 |
| Garfield Paw Print Set (28) | 50.00 |
| Sticker Set (42) | 25.00 |
| Jim Davis Auto (500) | 45.00 |
| Jim Davis Orig. Doodles (10) | 75.00 |

### Hellboy
INKWORKS 2004

| | |
|---|---|
| Set (72) | 14.00 |
| Card | 0.25 |
| To Hell And Back Set (9) | 45.00 |
| Para. Research/Defense (6) | 35.00 |
| Boxtopper Set (3) | 15.00 |
| Case Topper Card | 40.00 |
| Ron Perlman Leather Coat | 30.00 |
| Perlman Pants PW | 20.00 |
| Selma Blair Shirt PW | 40.00 |
| Blair Coat PW | 35.00 |
| Doug Jones Top PW | 25.00 |
| Rupert Evans Pants PW | 20.00 |
| John Hurt Shirt PW | 20.00 |
| Hurt Vest PW | 30.00 |
| Karel Roden Vest Robe PW | 25.00 |
| Biddy Hodson Top PW | 30.00 |
| Hodson Pants PW | 20.00 |
| Ladislav Beran Shirt PW | 20.00 |
| Ron Perlman Autograph | 75.00 |
| Doug Jones Autograph | 25.00 |
| Karel Roden Autograph | 25.00 |
| John William Johnson Auto | 25.00 |
| Mike Mignola Autograph | 25.00 |
| Rupert Evans Autograph | 35.00 |

### Scooby Doo 2 Monsters Unleashed
INKWORKS 2004

| | |
|---|---|
| Set (90) | 15.00 |
| Monsters Unleashed (9) | 35.00 |
| Mystery Inc. Set (6) | 25.00 |
| Boxtopper Set (3) | 15.00 |
| Case Topper Card | 35.00 |
| Freddie Prinze Jr. Jacket PW | 20.00 |
| Prinze Jr. T-shirt PW | 25.00 |
| Prinze Jr. Jeans PW | 25.00 |
| Matthew Lillard Pants PW | 20.00 |
| Lillard Jacket PW | 25.00 |
| Lillard Shirt PW | 30.00 |
| Linda Cardellini Top PW | 30.00 |
| Cardellini Sweater PW | 25.00 |
| sarah Michelle Gellar Jacket | 40.00 |
| Gellar Pants PW | 35.00 |
| Gellar Top PW | 50.00 |
| Cardellini Jumpsuit PW | 30.00 |
| M. Lillard "Shaggy" Auto | 100.00 |
| L. Cardellini "Velma" Auto | 100.00 |
| Pat O'Brien Autograph | 60.00 |
| Other autographs at | 15.00 |

### Spider-Man 2 Movie
UPPER DECK 2004

| | |
|---|---|
| Set (70) | 18.00 |
| Lenticular set (3) | 15.00 |
| Reel Action set (2) | 45.00 |

### Star Wars Clone Wars
TOPPS 2004

| | |
|---|---|
| Set (90) | 14.00 |
| Die-Cut Stickers (10) | 15.00 |
| Lenticular Set (10) | 35.00 |
| Jack Thompson autograph | 30.00 |
| Anthony Phelan autograph | 30.00 |
| Joe Corroney sketch | 60.00 |
| Davide Fabbri sketch | 85.00 |
| John McCrea sketch | 80.00 |
| Doug Wheatley sketch | 90.00 |
| Robert Teranishi sketch | 110.00 |
| Pop Mhan sketch | 60.00 |
| Tomas Giorello sketch | 160.00 |
| Kilian Plunkett sketch | 400.00 |
| Paul Rudish sketch | 425.00 |
| Genndy Tartakovsky sketch | 150.00 |

### Van Helsing
COMIC IMAGES 2004

| | |
|---|---|
| Set (72) | 12.00 |
| Foil Set (6) | 30.00 |
| Monsterwear Costume Card | 25.00 |
| Stephen Sommers auto. | 40.00 |
| Richard Roxburgh auto. | 25.00 |
| Shuler Hensley autograph | 25.00 |
| Will Kemp autograph | 25.00 |
| Kevin O'Connor autograph | 25.00 |

### Wacky Packages, aka Series 17
TOPPS 2004

| | | |
|---|---|---|
| Set (55) | 15.00 | 18.00 |
| Clear Cling Set (9) | 13.00 | 17.00 |
| Tattoos Set (10) | 20.00 | 24.00 |

# ACTION FIGURE & TOY MARKET REPORT

**by MARC PATTEN**

## 1 Marvel Legends Series 6

Toy Biz Worldwide

The hottest toy line around just keeps getting hotter. All figures are selling quickly, as the toys hit the shelves.

**Recent prices reported**
**$95** Dark Phoenix
**$50** Phoenix
**$40** Deadpool
**$25** Juggernaut
**$55** Fantastic Four Gift Set (Mr. Fantastic, Invisible Woman, Human Torch, The Thing, Dr. Doom, Franklin Richards, and Herbie the Robot)

## 2 Star Wars

Hasbro

Star Wars is heating up in anticipation of the release of the original Trilogy on DVD this fall and Episode III next spring with a ton of new releases that have fans jazzed.

**Recent prices reported**
**$20** 3 3/4 inch Luke Skywalker (Original Trilogy)
**$12** 3 3/4 inch Luke Dagoba, Yoda Dagoba, Spirit Obi Wan Kenobi, Dagoba R2-D2, Luke X-Wing, (Original Trilogy Vintage)
**$75** 12-inch Boba Fett blue pants error
**$60** 12-inch Boba Fett green pants regular
**Star Wars Unleashed**
**$35** Princess Leia Slave Bikini outfit
**$20** Obi Wan Kenobi
**$25** Bossk, Aayla Secura
**$35** Clone Trooper Red variant

## 3 Batman Hush Wave 1

DC Direct

The Jason Todd mail-away figure is on fire, with prices heading close to $100. Batman has also overtaken the villainous Hush as king of the regular series this month.

**Recent prices reported**
**$95** Jason Todd (Former Robin)
**$20** Hush
**$25** Batman
**$15** Huntress
**$15** Poison Ivy
**$15** Joker

## 4 2004 Convention Exclusives

Various

This summer, dozens of companies offered limited-edition toys at Wizard World Chicago and Comic-Con International: San Diego. Many sold out quickly, and a frenzy online has resulted

**Recent prices reported**
**Batman Unmasked Classic Series (Mattel)**
**$40** Regular version pulling mask off
**$125** Unmasked version
**$225** Battle Damaged unmasked version

**$40** She-Ra Masters of the Universe (Mattel)
**$30** Quentin Tarantino as Crazy 88 Kill Bill (NECA)
**$100** 12-inch Nazi Kroenen Hellboy (Sideshow)

## 5 Spider-Man Classics

Toy Biz

Spidey still rules the roost, and, with the Secret Six Boxed Set finally showing up in comics shops, every toy fan wants one with not enough to go around.

**Recent prices reported**
**$18** Doctor Octopus (re-release)
**$25** Ultimate Rhino
**$20** Black Costumed Spider-Man
**$15** Peter Parker
**$65** Spider-Man: Secret Six Gift Set (Spidey, Doc Ock, Electro, Black Cat, Green Goblin, Kraven, and Venom)

## 6 Batman Classic Series

Mattel

Mattel will continue this classic comic-look line this spring with a new deluxe super-poseable Batman à la Marvel Legends style, a creepy Scarecrow figure, and Bane. While the current villains have shown up again on shelves, bringing the values down a tad, they are still tough to get.

**Recent prices reported**
**$25** Batman (zipline)
**$27** Robin (green outfit)
**$16** Killer Croc
**$18** Mr. Freeze
**$20** Nightwing (blue outfit)

## 7 The Batman

Mattel

The new animated series hasn't even begun yet, but the toys are causing a stir. A new, sleeker look for the young Batman could make this show and toy line as big a hit as the original 1992 animated series.

**Recent prices reported**
**$12** Batman
**$12** Bruce Wayne
**$14** The Joker

## 8 Justice League

Mattel

When the fans ask, Mattel answers! Not only will we see that animated Doctor Fate figure I mentioned last month, but next spring, dozens of new characters and figures under the retooled Justice League banner will show up at your local comics shops. They'll include The Atom, Green Arrow, Amazo, Starman ('70s Ditko version), and Brainiac.

**Recent prices reported**
**$30** Aquaman
**$45** Wonder Woman
**$25** Martian Manhunter
**$30** Ultra Humanite
**$25** Darkseid (Gray Face)
**$35** Darkseid (White Face)
**$20** Wonder Woman (Battle Armor)
**$20** Hawkgirl (Battle Armor)

## 9 Hulk Classics

Toy Biz Worldwide

Abomination and Mecha Hulk are still the ones everyone is looking for, with none to be found except in pricey online auction wars.

**Recent prices reported**
**$50** Absorbing Man
**$15** Hulk/ Bruce Banner
**$20** Mecha Hulk
**$12** War Hulk

## 10 Willow Action Figures

Moore

Buffy the Vampire Slayer

Fans are looking forward to more characters from this line, and the exclusives are still the ones everyone clamors for.

**Recent prices reported**
**$55** Vampire Willow (Boxed/mail)
**$60** Dopplegangland Willow (Boxed/mail)
**$20** Dark Witch Willow (Cinequest.com)
**$50** White Witch Willow (Collector Club)

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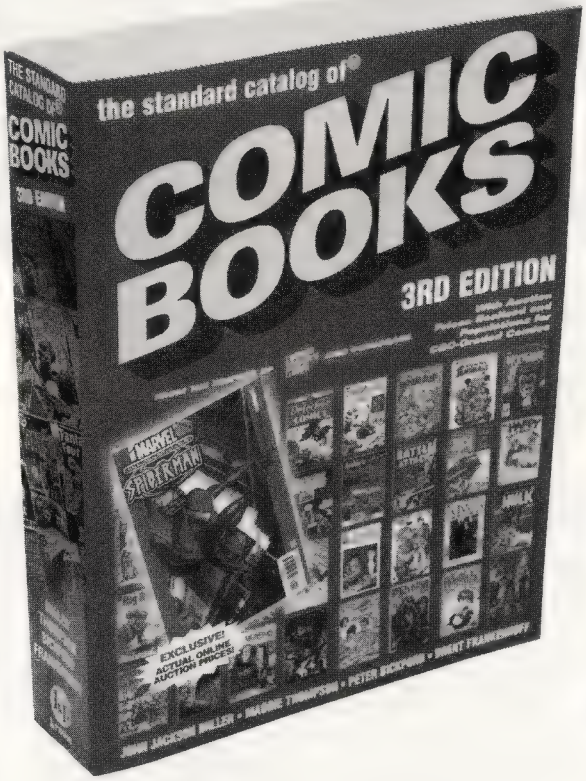


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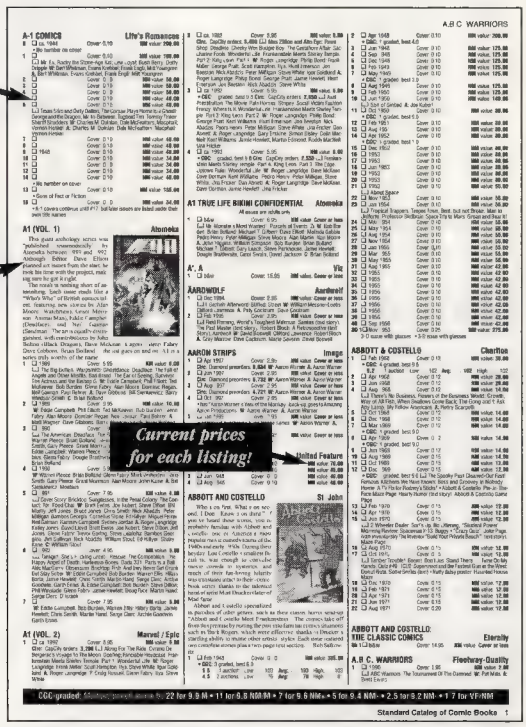


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# COMICS MARKET REPORT

## Eye on eBay

**by DARRYL BUCHANAN**

The highlighted auction for July was an *Amazing Fantasy* #15 in 9.0 (VF/NM) condition. No higher graded unrestored copies of this issue have appeared on eBay in the last few years. This copy, with off-white pages, sold for a record $48,000. That beat the old record of $38,900, set more than two years ago. *Amazing Fantasy* #15 features the first appearance of Spider-Man by Steve Ditko and Stan Lee.

**GOLDEN AGE:** Two copies of *Action Comics* #1 featuring the first appearance of Superman led off Golden Age sales for July. The first of these, from the Charlie Sheen collection, was a restored 6.5 (FN+) specimen that sold for $45,100. There have only been three auctions for higher-graded copies (all restored) on eBay in the last few years. The second copy offered in the July Heritage Comics Auction was in unrestored 2.5 (GD+) condition. That copy brought a near-record $35,650.

A copy of *Superman* #1 offered by Metropolis Collectibles received a high bid of $20,101 but failed to meet reserve. This copy was in restored 8.0 (VF) condition. This issue features the origin of Superman by Jerry Siegel and Joe Shuster.

A very nice copy of *Captain America Comics* #1 in restored 8.0 condition was next on the Golden Age list. This copy with off-white pages was purchased with "Buy It Now" for $13,995. *Captain America Comics* #1 features the origin and first appearance of Captain America, Bucky, and The Red Skull. Art was done by Joe Simon and Jack Kirby.

The final featured Golden Age auction was for *Detective Comics* #38. This copy, in 7.5 (VF-) condition, received a high bid of $13,100 but failed to meet the seller's reserve. *Detective Comics* #38 features the origin and first appearance of Robin, the Boy Wonder.

**SILVER AGE AND NEWER:** In addition to the copy in the July-featured auction, there were three other auctions for *Amazing Fantasy* #15 near the top of the Silver Age list. The first of these was in 8.5 (VF+) condition with off-white pages and sold for $24,900. The second copy, in 7.5 (VF-) condition, went for $14,500. A third copy, from the Dallas Stephens collection — in 6.5 (FN+) condition — sold for $9,200.

Next up was a copy of *Amazing Spider-Man* #1 in 9.0 (VF/NM) condition with off-white pages. The auction closed for $24,900, matching the price realized for another 9.0 in February of this year. Only one higher-graded copy of this issue has been offered on eBay. That one was a 9.6 copy that brought $107,655 in an auction earlier in the year.

A copy of *Fantastic Four* #1 in 8.0 (VF) condition with off-white pages was next on the list. The copy, offered in the Heritage Signature Auctions, sold for $12,075. The cover art on this book by Jack Kirby is one of the most recognized of all Silver Age issues. The story by Jack Kirby and Stan Lee features the first appearances of Mr. Fantastic, The Thing, The Invisible Girl, and the new Human Torch.

**IN DEPTH:** Auction volume increased to record levels, as bidders headed into the summer. There were 8,089 auctions recorded receiving bids, versus 7,486 last month and 7,602 auctions two months ago. Total dollar bidding was $1,739,555, versus $1,653,729 last month and $1,229,192 two months ago. There were 260 auctions receiving bids of $1,000 or more, versus 277 last month and 155 two months ago.

*Darryl Buchanan can be reached at* ***dbuchanan@thecomicsheet.com.***

## Industry indicators for JULY 2004

### BACK ISSUE MARKET

**CGC (Comics Guaranty LLC)** had graded
**451,41 comic books**
as of its **July 28** population report.

**8,089 auctions**
for **CGC-graded comics** received bids on **eBay** this month, closing for
**$1,739,555**
an average per auction of **$215**

**260 auctions**
for CGC-graded comics
**closed with bids over $1,000.**

At any given time, eBay offered
**117,000 auctions**
in its comic-book category.

### NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
**6.13 million copies**
...**down 4%** from the same month last year.

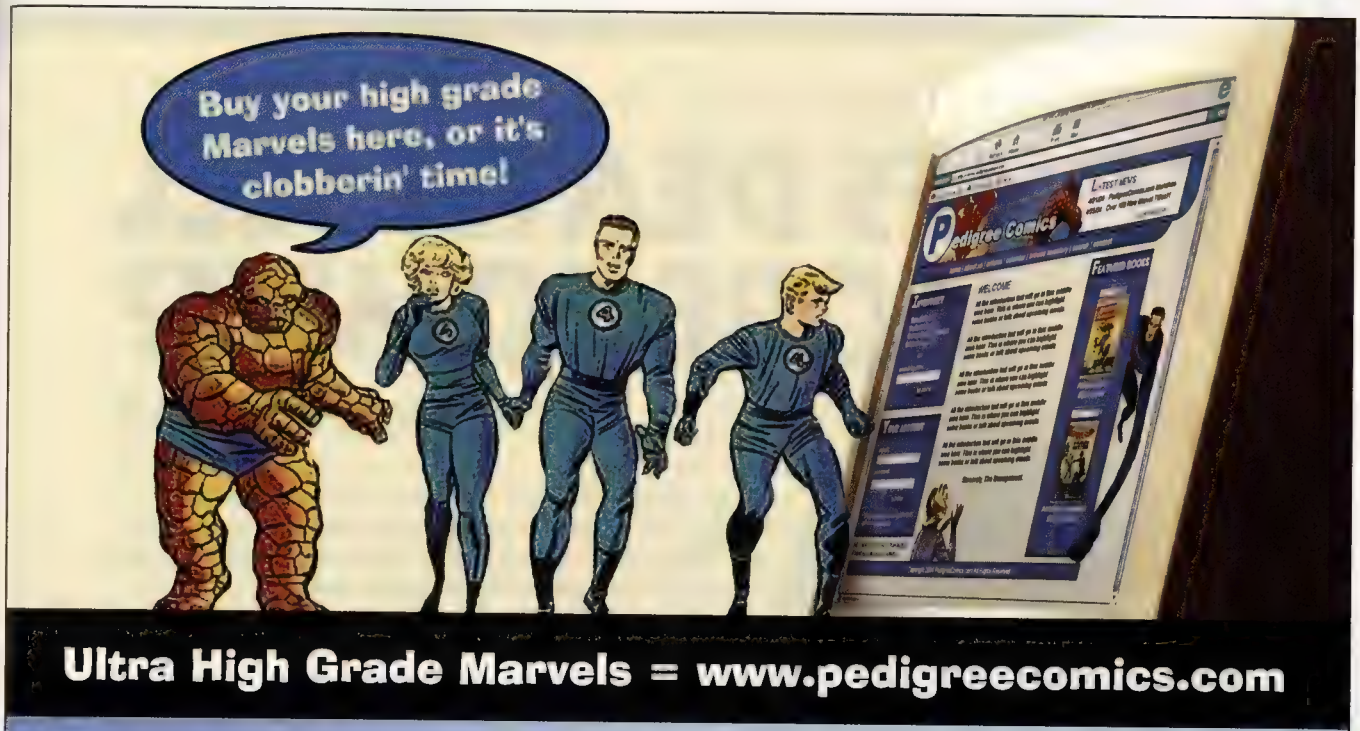
If all sold, those copies were worth, at full retail, approximately...
**$17.84 million**
...**unchanged** from the same month last year.

**Comics shop final orders** for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
**$3.46 million**

**Combined,** those products equal...
**$21.3 million**
...**unchanged** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
**$28 million**
...**up 1%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
**$3.16**
...**up 3%** from the same month last year.

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FATAL DEMISE = MARKET SURPRISE

# DOES DEATH SELL MORE COMICS?

by **MARC PATTEN**

A recurring theme in recent comics releases has excited comics fans far beyond the norm. Death in fictional entertainment is nothing new, but these days it seems to be more prevalent than usual among the spandex crowd.

Deaths, rapes, wife-beatings, brutal explosions, children witnessing a parent's murder: These situations are becoming more and more frequent in a world filled with four-color heroes using their powers for the betterment of mankind. If the stories surrounding most of these events weren't so well-crafted, I'd really be worried. The writers are trying to build on these tragic events to make our heroes better, utilizing the adage "That which doesn't kill us makes us stronger." But *are* these depressing and often brutal events selling more comics?

For the most part, the answer from most retailers is a resounding "Yes!"

## More shock equals more sold

Both Marvel and DC have their own bloodbaths going this summer. Marvel began its "Avengers Disassembled" storyline with ties to all the core characters' individual titles — *Captain America, Thor,* and *Iron Man* — and a few unexpected titles, including *Spectacular Spider-Man* and *Fantastic Four.*

## DOZEN TO DIG FOR

It's a blood bath out there, as death and destruction heat up the back-issue bins. Keep searching conventions and your local comics shops and you might uncover a gem or two to read before the mayhem is over!

**1. *Astonishing X-Men* #2.** Retailers ordered high on the first issue and got caught short on the second, when they underestimated demand. Jun 04 Cover: $2.99. Current Price: $6

**2. *Avengers* #500.** "Avengers Disassembled" Part 1. Death all around, as the unexpected happens and several long-time Avengers bite the big one. Jul 04 Cover: $3.50. Current Price: $6

**3. *Identity Crisis* #1.** There's nothing worse than the death of a friend, but when a hero's *wife* is murdered, the world's greatest heroes will do anything to ensure the killer is caught — but at what cost? Jun 04 Cover: $3.95. Current Price: $5

**4. *Amazing Spider-Man* #509.** "Sins Past" Part 1. Gwen is still dead, but her kids are grown, alive, and want Peter Parker dead. But is Peter really dear ol' dad? J. Michael Straczynski and Mike Deodato keep turning up the heat. Jun 04 Cover: $2.25. Current Price: $8+

**5. *Teen Titans* #1/2.** Deathstroke's daughter is the new Ravager, in this origin tale only available through a special mail-away offer. With both his sons dead, will Slade let his only daughter continue their paths of destruction? Cover: $4. Current Price: $15.

**6. *Ultimate Spider-Man* #60, 63 (tie).** The origin of Ultimate Carnage is revealed in Part 1 of this ugly tale, but the creature has a taste for pretty young blondes, and nasty things happen to Gwen in Part 4 of the five-part story. Jul 04, Aug 04 Covers: $2.25 Current Price #60: $7+; Current Price #63: $4

DC has its own mega-event series featuring many of The Justice League's second-tier characters in a murder mystery titled *Identity Crisis*.

Both of these have appeared in my "Dozen to Dig For" in recent months.

In *Avengers* #500, we witness the death of, not one, not two, but *three* long-time Marvel mainstays (***Spoiler Warning***) in a giant nuclear-esque explosion caused by Jack of Hearts, recently thought deceased. Also caught in this explosion is Scott Lang, aka Ant Man II — a personal favorite. A few pages later, The Vision crashes a jet into The Avengers' complex, unleashes a volley of Ultron robotic clones, and then melts down into a puddle of slag before remaining team members. Later, She-Hulk rips the android traitor in half — in a violent display of anger.

That's a lot of carnage for one issue, and, not only did it sell out quickly from Marvel, but a "Director's Cut" second printing is being offered just in time for the shipping of *Avengers* #501. Rumor has it that Hawkeye is next on the chopping block, and the chaos might not end there.

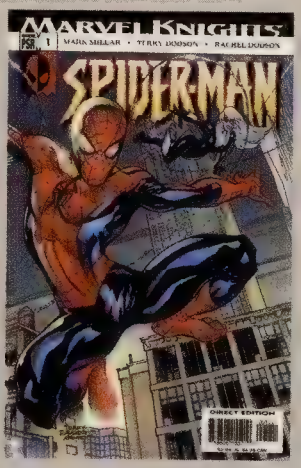
*Identity Crisis* is a murder mystery that has the reader chomping at the bit, not just to find out whodunnit or whogetsit next, but also whydunnit. Red herrings abound, as a conspiracy involving The JLA's second-stringers comes to light. (***Spoiler Warning***) The first issue brought us the violent death of The Elongated Man's wife, Sue Dibny, in a disturbing murder. The second issue went three steps further and showed readers a flashback of a rape and brutal beating of Sue by crazed super-villain Doctor Light — the lead suspect in her murder. The third showed readers the strangling of The Atom's ex-wife, Jean Loring. More carnage is rumored to be in the (so to speak) offing before the series reaches its seventh (and final) issue. (Hot discussions on *Identity Crisis* appear in this issue of ***CBG*** on Page 62 and Page 229.)

**The sales report:** Two thumbs up. Way up. Both *Avengers* and *Identity Crisis* are selling huge numbers, and retailers are reporting sell-outs across the country.

## Shock value versus market value

Sales spikes on other series over the last year have become synonymous with mayhem from both Marvel and DC. (***Spoiler Warnings***) Troia (aka Donna Troy — the original Wonder Girl) and fellow Titan Lilith bit the big one, when both were killed by a rogue Superman robot in the *Titans/Young Justice: Graduation Day* mini-series (Jun-Aug 03). A British mother of two was beaten to death with a crowbar in front of her children by The Wrecker in the pages of *Avengers* #80 (May 04), only to be given a second life later as the new Captain Britain. The Flash lost his unborn twins to the beatings a new Reverse-Flash gave his pregnant wife in *Flash* #199 (Aug 03). Ultimate Gwen Stacy had the life sucked out of her in *Ultimate Spider-Man* #62 (Sep 04). DC spent a year telling the supposed "last" Ra's al Ghul story with the nine-issue *Batman: Death and the Maidens* (Oct 03-Jun 04). The critically acclaimed series was expertly crafted by Greg Rucka and Klaus Janson but featured many disturbing scenes of death and brutality of Ra's and his daughter Talia right up until the end.

**7. *Marvel Knights Spider-Man* #1.** Back again on the hot list, Aunt May is kidnapped — maybe even dead — and Spider-Man starts a journey of violence, as he tangles with villain after villain. Apr 04 Cover: $2.99. Current Price: $5




**8. *Ex Machina* #1.** Brian K. Vaughn does it again, in an original series that mixes superheroics and politics. Jul 04 Cover: $2.95. Current Price: $7

**9. *Detective Comics* #797.** "War Games" Part 1. You'll seldom find more death than in a gang war, and that's just what Spoiler has unleashed in Gotham. The Batman family fights for its life to save the city and themselves from the worst that crime has to offer. Aug 04 Cover: $2.95. Current Price: $4

**10. *Pulse* #1.** Brian Michael Bendis knows how to craft a slick tale of murder and mayhem, and in this series readers find out how far a reporter will go to uncover said murder. Mar 04 Cover: $2.99. Current Price: $12

**11. *Superman/Batman* #8** (Tie, all printings). Slipping a few slots on the list, but prices are holding steady: The first part of the return of the Supergirl from Krypton. Apr 04 Cover: $2.95. Current Price: 1st print: $8; 2nd print — sketch cover: $7; 3rd print Wonder Woman cover: $5

**12. *Green Lantern* #176.** Ron Marz returns to the character he co-created, as the last story for Kyle Rayner as the lead of the main *Green Lantern* title opens. Apr 04 Cover: $2.50. Current Price: $4

**These stories have made readers feel for characters that they'd forgotten they cared for — and *that's* what's making these issues sell.**

All these incidents and more have helped draw attention to their respective titles — some with more successful results than others.

So where is all this violence and despair leading? Not surprisingly, most of the aforementioned titles sold well — and some *very* well, as in the case of *Identity Crisis* #1 and *Avengers* #500. In defense of the major publishing companies: The writers of these sordid tales have written truly compelling stories. These aren't deaths for the sake of shock, but for the sake of the story. Bendis, Meltzer, and the other writers involved have been careful. These deaths and violent events in the four-color world have had meaning. They've had emotional repercussions. Most of all, they've done what they've intended to do: They've made readers feel for characters that they'd forgotten they cared for — and *that's* what's making these issues sell.

Why did DC kill Ra's al Ghul or Troia? Why did Marvel feel it needed to beat a civilian woman to death to make her the new Captain Britain in *Avengers*? For the same reason that Conan has been slaying evildoers for decades. Because death and destruction sell. They change the status quo quickly. And the world wants to know one answer: "What happens next?"

## Death and the aftermarket

Bad news for certain characters has been good news for back-issue prices on many of these recent comics. The most popular movers and shakers, *Avengers* #500 and *Identity Crisis* #1, have been slowly creeping up in price, 50¢ here, a dollar there. But those issues had extremely high print runs, so, while demand remains high, the supply is ample for the time being. Expect the demand on both storylines to continue, as those stories reach their conclusions in the months to come.

Books like *Detective Comics* #783 (Aug 03, which contains a prologue to *Batman: Death and the Maidens*) and *Death and the Maidens* #1 itself saw big demand for the first four months of series, with prices reaching as high as $12 for either issue. Those have now leveled off to around the $6-$7 range, but, as more and more people discover this series (the TPB is now out), the final issue (#9) with the death of Ra's will find new buyers — especially in the wake of the *Batman Begins* movie in which the strange villain makes his film debut.

*Titans/Young Justice: Graduation Day* #1-3 reached $15 for the first and third issues, with #2 selling for about $12 last winter. All three still sell for about $10 each. In *New X-Men* #150 (Feb 04), the death of Jean Grey at the hands of an imposter Magneto caused the issue to more than double in value to around $6.

Historically, most comic-book "deaths" have done well in the back-issue market, although they usually take a large jump in price before leveling off. ("Death of Superman" anyone?) The death of Phoenix (*X-Men* (1st series) #137, Sep 80 — $15), the death of the Silver Age Flash (*Crisis on Infinite Earths* #8, Nov 85 — $18), death of Elektra (*Daredevil* #181, Apr 82 — $25), Death of Jason Todd/Robin II (*Batman* #428, Jan 89 — $8): I could go on for pages.

The truth of the matter is: We love it. The random chaos. The sudden surprises and twists and turns the story takes. The emotional turmoil. It's exciting, and, as in the real world around us, the shock of unpredictability a sudden death throws at us causes us to take notice, whether we are angered or grieved.

Death changes the lives of the people around you in comics and in real life. And, while it rarely gives us answers to the questions we always ask, death is always a permanent, final one-way ticket.

Except, of course, in comic books.

## HEATING UP

These recently released and upcoming comics may be cover price now, but they won't be for long!

**Batman "War Games" crossover titles.** As always happens when there's a big event that crosses over into all the Batman family of titles, the less-popular titles get an after-market price boost. Look for titles like *Catwoman, Nightwing, Robin,* and *Batman: Legends of the Dark Knight* to sell out quickly.

***Ultimate Nightmare.*** Any super-hero comics written by Warren Ellis turn to gold, and a big event series in Marvel's ultra-hot Ultimate universe featuring lots of heroes and villains with a dark and dreary twist is no exception.

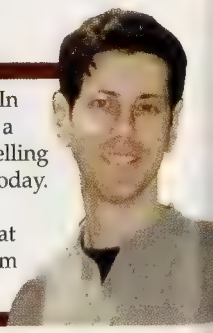
***Green Lantern: Rebirth.*** Hal Jordan returns as Green Lantern. I'll warn you once: Don't let this series pass you by or you may have to pay more for it later.

**"Avengers Disassembled"-related titles.** Sure, the main Avengers title is ultra hot, but don't overlook the crossover titles like *Iron Man, Spectacular Spider-Man,* both *Captain America* titles, and *Thor.* Most of these issues are selling out quickly at shops around the country, so check them out before they're gone.

***Marvel Knights 4* #1-6.** Steve McNiven's first art for Marvel is in the first arc of this series, and he's going to be a huge breakout talent at The House of Ideas.

***Invincible* and *Walking Dead.*** Robert Kirkman is another breakout talent, this time in the writing vein; with two ongoing series at Image Comics, Kirkman is going to be big. Big, I tell you, and you'll be thanking me for telling you about him now. Just check out his four-issue arc on *Captain America* and you'll see what I mean.

**MARC PATTEN** owns Heroes In Action (**www.heroesinaction.com**), a mail-order and Internet company selling comics and toys from the 1960s to today. The store is at 666 Brooklawn Ave., Bridgeport, CT 06604. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.



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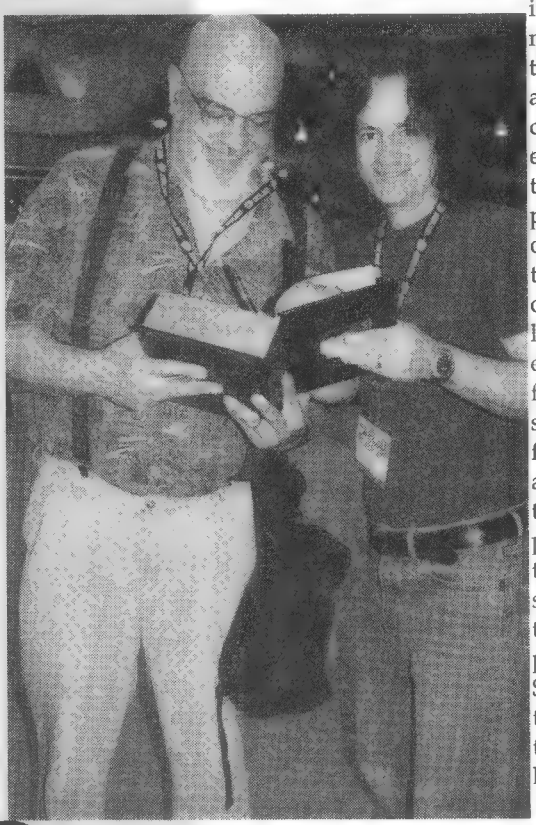
## Comic-Con International: San Diego

# Letting their geek flag fly

by CHUCK ROZANSKI

For the past couple of years, upon my return from the huge Comic-Con International: San Diego, I've taken the time to write for the readers of *CBG* about my impressions of that huge comics show. This year, I want to start my report by focusing on the overwhelming enthusiasm for popular culture of all kinds that I saw evidenced by the attendees of the show. While I have seen positive attitudes in the past, this year's show seemed remarkable in just how *happy* everyone was to be in the convention hall.

I do know that one factor that made this year's convention much more enjoyable than those in years past was the ease of entry into the convention hall. Wednesday night (which is a cool preview night open only to dealers, creators, and four-day badgeholders) was a disaster reminiscent of past years, as the outside firm contracted to pass out badges grossly underestimated the number of fans who would show up. Some fans were only able to get into the hall at 7:30 p.m. and were then promptly sent packing at the scheduled 8 p.m. closing time. Suffice it to say, there were more than a few unhappy four-day badgeholders on Wednesday evening.



***George Pérez and Jeff Smith look over a copy of Smith's* Bone One Volume Edition, *which was first available at Comic-Con International : San Diego.***

Miraculously, however, the crowds were handled expeditiously on both Thursday and Friday mornings. When Saturday dawned, the convention committee advertised a 9:45 a.m. opening time but then actually opened the hall at 9 a.m. By the time that 9:45 rolled around, all the people waiting in line early had already been admitted, so there was no repeat of the three-hour wait that had frazzled everyone's nerves last year and the year before. I sincerely believe that *not* having to wait in those dreadful lines in the hot sun had an incredibly positive impact on the attitude of the fans in the hall. That positive attitude on the part of the fans, in turn, rubbed off on the exhibitors. This was a show where smiles were just about everywhere.

Another factor that may have helped the overall atmosphere was that there seemed to be considerably more money in the room than in years past. I'm not sure if that means that the overall economy is picking up or that the attendees just saved up more to bring. The result, however, was that I ran into not a single vendor who didn't say that he or she had had at least a "decent" show. In point of fact, I heard only one "decent" for about every 20 "great!" comments. Aside from the fact that people seemed to have more money this year, I think that much of the success on the part of the vendors resulted from the fact that all of the additional space that the convention added this year was allocated to booths that were not actively selling goods. San Diego is becoming more and more of a massive display arena for Hollywood, and, while those folks need a huge amount of space for their displays, they have little, if anything, to sell or give away. That means that those booths (40%?) that are actually *selling* items now have a far greater chance of success, as the crowds grow year-to-year.

While the percentage of booths selling products is declining, the odds that new sellers will join the convention in the future is slim. For one thing, this is a show that has become so prohibitively expensive at which to exhibit ($1,600 per booth before prepay discounts) that you have to gross huge dollars just to cover the darn operating costs. Then, there's the aggravation and stress of trying to make all the moving parts come together in an increasingly complex exhibition environment.

Another major observation I would express about the show was the extent to which cell phones have become critical to one's enjoyment of the convention. Unless you're a recluse who knows no one else at the show, the odds are highly likely that at some point that you will need to contact someone else at the convention. If you don't have a cell phone, your odds of running into that person are almost nil. The halls are just too huge, and the number of people is simply too large. That said, the great news is that cell-phone reception in the convention hall is excellent! With a cell phone on your hip, you become a part of this huge, interconnected mass of people who can reach out and touch each other at a moment's notice. I cannot even tell you how many times I was asked for my cell number or saw other people going through the ritual of cell number exchange. What really tweaked my interest, however, was when I saw people trying to find other people by speed-dialing third parties who they thought might have their first friend's number in their *own* speed dial. Through this mass cell phone interconnectivity, a large number of the people at the convention kept track of each other in the midst of an otherwise chaotic environment. Very cool!

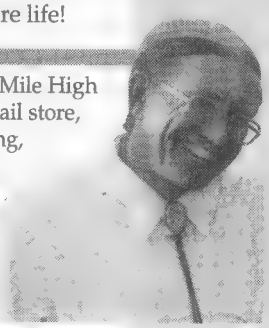
My final point for this year's con report is about seeing a constant forming of peer groups at the convention in every quiet corner of that huge building. It was really incredible how people would flow from one group to another, taking time to enjoy discussing one specific genre of popular culture and then moving to a different group of people who were interacting based on an entirely different genre. As I mentioned seeing last year, the Internet is still the driving force behind many personal meetings at the show. What has evolved, however, is that people who share a mutual interest online now meet each other for an initial discussion as a part of one genre group, but then move on together to other groups. Comics fans meet gamers, who introduce them to *Star Wars* fans, who then have lunch with the Klingon contingent, *etc.* As near as I could tell, most groups were very open to outside participation, with no fan being left behind. Even the grannies now feel free to let their geek flag fly at Comic-Con International: San Diego.

Photo by Jason Strangis

***A full-size* Alien vs. Predator *display at San Diego promoted the film.***

I believe that the con has, in many regards, kindled the same kind of remarkably dynamic interpersonal energy flows that made legendary events out of such huge rock concerts of the 1960s as Woodstock. There may well be other large comics conventions, but I have yet to experience anything in my life that comes even close to matching up with the electric "buzz" that you feel when standing in the middle of the exhibit hall of Comic-Con International: San Diego on a Saturday at 1 p.m. If you've been there, you know exactly what I mean. If you have yet to experience the wonders of San Diego, I highly recommend that you set aside July 14-17 next year to become a part of this incredible event. I absolutely promise that you won't regret your decision for even a moment. But be sure to *rest* before you come to the show. You'll need all your strength and energy to survive five of the most jam-packed and exciting fun days that you've ever experienced in your entire life!

**CHUCK ROZANSKI**, owner of Mile High Comics, the world's largest online retail store, has been with ***CBG*** since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com*!



### A growing trend to watch

# What's the story with... MOVIE PROMO COMICS?

by **WILLIAM INSIGNARES**

Because Hollywood producers are now aware that there is a correlation between movie watchers and comic-book readers, movie promo comics are a growing trend. That is, the correlation exists that, if someone tends to like movies, they may also like comics — even if they do not know it yet. These giveaway comics are available in very limited quantities, while supplies last, and only through select distribution. Some have become collectible and hard to find in high grade. Many comic-book completists and variant-cover comics collectors are now adding this new branch of comics to their collecting.

**Top movie promo comics**

1. *Amazing Spider-Man* #129 2nd printing
2. *Amazing Spider-Man* #3 reprint
3. *Matrix*
4. *Blade* #1 (movie tie-in)
5. *Sky Captain and the World of Tomorrow*

**Why movie promo comics are important**

Movie promo comics are an immediate connection to the literary and comic art form because they are about as close as you can get to an actual comic book. Because these comics are originally given out for free, the movie fan has no monetary investment in the book. This is good, because the book is not seen as a collectible, and the owner will more than likely read it and pass it on to someone else, which works well for the promoter, since one copy may hook two or more possible future comic-book and/or movie customers. Many people who have picked up these promos in the past have been folks that have been out of the

comic-book loop for a very long time or have never read a comic book before.

The intent is that the comic book they have just read will have enough of a hook in it that it will get them to follow up on the story by buying other related comics. This actually has worked, since the *Amazing Spider-Man* #129 reprint made *Amazing Spider-Man* #130 hot. Some readers who got hooked on the cliffhanger at the end of #129 had to see what was going to happen next with The Jackal, Punisher, and Spider-Man in the next issue. Little did the unsuspecting new reader know that, by "wanting" #130, they were inadvertently driving up the price of the book, so, when they finally did find it, they would have to pay more.

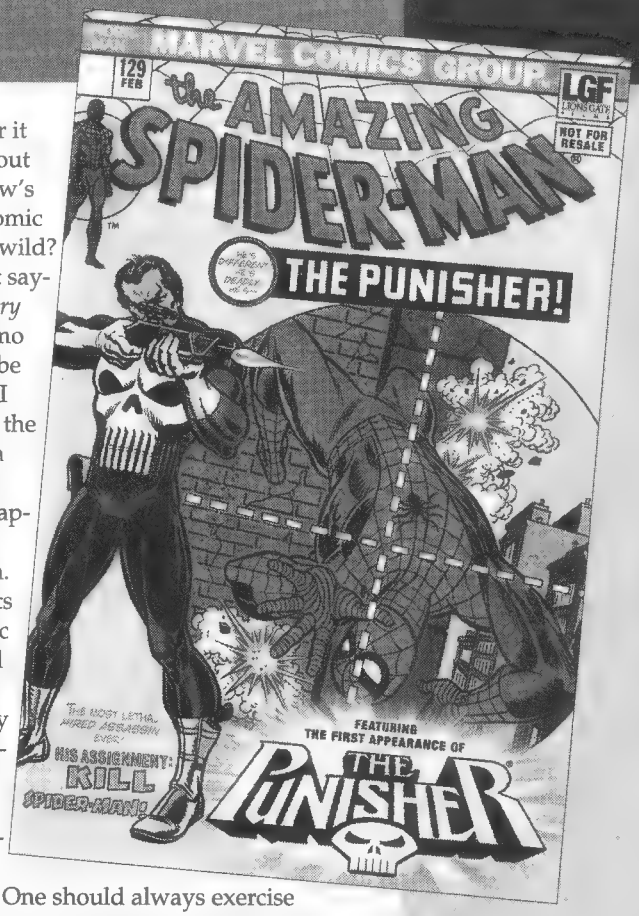
This is not the case when folks are shopping for tomatoes or T-shirts.

**Why movie promo comic books are collectible**

The latest movie promo comic book is *Sky Captain and The World of Tomorrow*. This was actually given out at the premiere of the film at this year's Comic-Con International: San Diego. It did not follow the direction of its predecessors, in that it was used to promote a movie, rather than a comic book. Nevertheless, it is the first appearance of *Sky Captain* in comic-book format, it had a very limited print run, and it was a San Diego con exclusive, alas, earning it a prized seat on the "top movie promo comics to watch out for" list.

Since movie promo comics are usually given out free — the *Amazing Spider-Man* #3 reprint cost a penny with purchase at Best Buy, so it was not *completely* free — there are no pains taken to ship, store, or distribute them in a gentle manner. This means that few copies exist in high grade. Because they're part of a limited print run, the chances of very high-grade copies existing is even smaller. Also, since the owner of the comic book paid nothing for it, he has few regrets about reading it and passing it on — or even reading it and throwing it away, thus adding to an even smaller pool of available copies. Since the particular promo comic book is tied to a particular event, whatever supply may be left over after the initial promotion usually is destroyed.

After all these factors — and there may be more — are put into the big kettle and stirred, a collectible is stewed. To give you an idea of what these comics may bring in very high grade, one copy of the *Amazing Spider-Man* #129 2nd printing at CGC 9.8 closed at more than $100 in an on-line auction, just one month after it was given out for *free*! How's *that* for a comic book gone wild?




I am not saying that *every* movie promo comic will be that hot — I merely cite the above as an example of what has happened and can happen. Many stunts in the comic book world are conceived of by trained professionals and under careful conditions and guidelines. One should always exercise caution when attempting to imitate such events — though there's always room on the credit card for freebies.

the AMAZING SPIDER-MAN
MARVEL COMICS GROUP
12¢
3
JULY
AMERICA'S MOST EXCITING SUPER-HERO CAPTURED BY THE WORLD'S MOST DREADED SUPER-VILLAIN!
YOU ARE HELPLESS, SPIDER-MAN! I WARNED YOU THAT THE POWER OF DOCTOR OCTOPUS IS FAR GREATER THAN YOURS!
A BOOK-LENGTH SUPER-THRILLER! SPIDER-MAN FACES HIS MOST POWERFUL FOE: "DR. OCTOPUS!"
NOT FOR RESALE

# EVEN MORE REVIEWS!

Look on the pages ahead for...


*Alter Ego* #37
*Battle Angel Alita — Last Order* #3
*Brodie's Law* #1-2
*Bulldog Drummond*
*Cannon God Exaxxion* Stage 3
*Captain & The Falcon: Madbomb*
*Chrono Crusade* Vol. 1
*Collected Pleasant Hymns*
*Comics Prose*
*CSI: Miami — Thou Shalt Not ...*
*Daredevil* #61
*Desert Coral* Vol. 1
*Deus Vitae* Vol. 1
*Elvira, Mistress of the Dark* #133
*Feather* #1-4
*Guardians* #1
*JLA* #100
*Just a Girl* Vol. 2
*Just Imagine Stan Lee* Vol. 3
*Lizard of Oz*
*Lou Fine Reader*
*Maniac Road* Vol. 1
*Mobile Suit Gundam*
*Olympus Heights* Vol. 1
*Princess Ai* Vol. 1
*Proximity Effect*
*Rob Hanes Advs.* #5
*Satan Gone Wild* #1
*Sweet and Sensitive*
*Tramps Like Us* Vol. 1
*Transformers: Ultimate Guide*
*Tupelo*
*Ultraman Tiga* Vol. 1
*Vinny the Bug Man*
*Wanted: Dossier*
*Weapons of Choice*
*Wedding Peach Young Love*
*Wonder Woman: Down to Earth*
*World of Narue* Vol. 1


## ...and RETROVIEWS!


*Amazing Spider-Man* Vol. 1 #104-115
*Batman Adventures* #1-36
*Batman Adventures Annual* #1-2
*Batman Adventures: Mad Love*
*Batman: Mask of the Phantasm*
*Tarzan* #39-51
*Video Jack* #1-6


| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Abbott and Costello** | | |
| ST. JOHN, 1948 | | |
| 1 | 385 | |
| 2 | 200 | |
| 3-9 | 125 | |
| 10 | 140 | |
| 11-20 | 80 | |
| 21-30 | 55 | |
| 31-40 | 42 | |
| 3D 1 | 275 | |
| **Abbott & Costello** | | |
| CHARLTON, 1968 | | |
| 1 | 30 | |
| 2-3 | 20 | |
| 4-10 | 14 | |
| 11-22 | 12 | |
| **Absolute Vertigo** | | |
| DC, 1995 | | |
| 1 | 4 | 10 |
| **Ace Comics** | | |
| MCKAY, 1937 | | |
| 1 | 2100 | |
| 2 | 700 | |
| 3 | 465 | |
| 4 | 400 | |
| 5-10 | 365 | |
| 11 | 425 | |
| 12-14 | 245 | |
| 15-20 | 200 | |
| 21-25 | 175 | |
| 26 | 725 | |
| 27-30 | 180 | |
| 31-36 | 150 | |
| 37-40 | 135 | |
| 41-59 | 105 | |
| 60-79 | 95 | |
| 80-90 | 80 | |
| 91-99 | 68 | |
| 100 | 85 | |
| 101-119 | 60 | |
| 120-143 | 54 | |
| 144-145 | 80 | |
| 146-148 | 70 | |
| 149-151 | 60 | |
| **Acme Novelty Library** | | |
| FANTAGRAPHICS, 1993 | | |
| 1 | 10 | |
| 2 | 7 | |
| 3-4 | 5 | |
| 5-6 | 4 | |
| 7 | 7 | |
| 8-12 | 5 | |
| 14 | 11 | |
| **Action Comics** | | |
| DC, 1938 | | |
| 0 | 3 | |
| ➥1st Superman | | |
| 1 | 330000 | |
| 1/Ashcan | 20000 | |
| 2 | 29250 | |
| 3 | 19000 | |
| 4-5 | 10600 | |
| 6 | 15400 | |
| 7 | 15500 | |
| 8-9 | 6650 | |
| 10 | 8200 | |
| 11-12 | 4150 | |
| 13 | 6175 | |
| 14 | 3825 | |
| 15 | 6175 | |
| 16 | 3125 | |
| 17 | 4350 | |
| 18 | 3825 | |
| 19 | 4050 | |
| 20 | 3825 | |
| 21-22 | 2600 | |
| 23 | 7300 | |
| 24-25 | 2475 | |
| 26 | 2060 | |
| 27-30 | 1700 | |
| 31-32 | 2600 | |
| 33 | 7300 | |
| ➥1st Mr. America | | |
| 34-35 | 2475 | |
| 36 | 2060 | |
| 37-40 | 1700 | |
| 41 | 1050 | |
| 42 | 2600 | |
| ➥1st Vigilante | | |
| 43-46 | 980 | |
| 47 | 1300 | |
| 48-52 | 980 | |
| 53 | 850 | |
| 54-60 | 710 | |
| 61-63 | 630 | |
| 64 | 750 | |
| 65-70 | 630 | |
| 71-99 | 580 | |
| 100 | 1200 | |
| 101 | 780 | |
| 102-103 | 525 | |
| 104 | 525 | 1275 |
| 105-126 | 525 | |
| 127 | 600 | |
| 128-146 | 525 | |
| 147 | 525 | 1563 |
| 148-150 | 525 | |
| 151-157 | 480 | |
| 158 | 750 | |
| ➥Superman origin | | |
| 159-161 | 450 | |
| 162 | 385 | 2314 |
| 163-180 | 385 | |
| 181-201 | 340 | |
| 202-220 | 290 | |
| 221-240 | 240 | |
| 241 | 250 | |
| 242 | 1200 | |
| ➥1st Brainiac | | |
| 243-251 | 185 | |
| 252 | 1200 | |
| ➥1st Supergirl | | |
| 253 | 425 | |
| 254 | 325 | |
| 255 | 225 | |
| 256-261 | 100 | |
| 262 | 90 | |
| 263 | 100 | |
| 264-266 | 80 | |
| 267 | 250 | |
| ➥1st Colossal Boy | | |
| 268-270 | 80 | |
| 271-275 | 65 | |
| 276 | 125 | |
| 277-284 | 60 | |
| 285 | 100 | |
| 286-295 | 60 | |
| 296 | 60 | 253 |
| 297-299 | 60 | |
| 300-313 | 50 | |
| 314 | 50 | 207 |
| 315-316 | 50 | |
| 317-333 | 40 | |
| 334 | 60 | |
| 335-338 | 30 | |
| 339 | 50 | 288 |
| 340-341 | 30 | |
| 342 | 30 | 191 |
| 343-346 | 30 | |
| 347 | 40 | |
| 348-357 | 30 | |
| 358 | 30 | 154 |
| 359 | 30 | |
| 360 | 40 | |
| 361 | 30 | |
| 362 | 30 | 158 |
| 363-372 | 30 | |
| 373 | 40 | |
| 374-383 | 20 | |
| 384 | 20 | 80 |
| 385 | 20 | |
| 386 | 20 | 80 |
| 387-389 | 20 | |
| 390 | 20 | 80 |
| 391-398 | 20 | |
| 399 | 20 | 80 |
| 400-402 | 17 | |
| 403 | 17 | 58 |
| 404 | 17 | 68 |
| 405 | 17 | 72 |
| 406 | 17 | |
| 407 | 15 | 80 |
| 408-409 | 15 | |
| 410 | 13 | 50 |
| 411 | 13 | 54 |
| 412 | 12 | |
| 413 | 12 | 51 |
| 414-415 | 12 | |
| 416 | 11 | 44 |
| 417 | 11 | ▽ 37 |
| 418 | 11 | 43 |
| 419 | 14 | 56 |
| 420 | 11 | |
| 421 | 11 | 48 |
| 422 | 11 | |
| 423 | 10 | 38 |
| 424 | 10 | 36 |
| 425 | 19 | 77 |
| 426-436 | 8 | |
| 437 | 25 | 110 |
| ➥Giant-size issue | | |
| 438-439 | 8 | |
| 440 | 25 | |
| 441 | 12 | |
| 442 | 8 | |
| 443 | 26 | 106 |
| ➥Giant-size issue | | |
| 444-447 | 7 | |
| 448 | 7 | 28 |
| 449 | 7 | |
| 450 | 7 | 27 |
| 451-454 | 7 | |
| 455-465 | 6 | |
| 466 | 5 | 18 |
| 467-470 | 5 | |
| 471 | 5 | 8 |
| 472 | 5 | |
| 473 | 5 | 20 |
| 474-499 | 5 | |
| 500 | 5 | 21 |
| 501-503 | 5 | |
| 504-509 | 4 | |
| 510 | 4 | 16 |
| 511-543 | 4 | |
| 544 | 4 | 14 |
| 545-566 | 3 | |
| 567-597 | 2 | |
| 598 | 4 | 14 |
| 599 | 2 | 5 |
| 600 | 5 | |
| 601 | 2 | 6 |
| 602-659 | 2 | |
| 660 | 3 | |
| 661 | 2 | |
| 662 | 4 | 15 |
| 663-682 | 2 | |
| 683 | 3 | |
| 684 | 3 | 12 |
| 685-687 | 2 | |
| 687/Collector's | 3 | |
| 688-695 | 2 | |
| 695/Variant | 3 | |
| 696-699 | 2 | |
| 700 | 3 | |
| 700/Platinum | 5 | |
| 701-769 | 2 | |
| 770 | 4 | |
| 771-774 | 2 | |
| 775 | 4 | |
| 776-777 | 2 | |
| 775-2 | 4 | |
| 778-799 | 2 | |
| 800 | 4 | |
| 801-810 | 2 | |
| 811 | 5 | |
| 812 | 8 | |
| 813-817 | 4 | |
| 1000000 | 1 | |
| Annual 1 | 4 | |
| Annual 2-6 | 3 | |
| Annual 7 | 4 | |
| Annual 8 | 3 | |
| Annual 9 | 4 | |
| **Adam-12** | | |
| GOLD KEY, 1973 | | |
| 1 | 20 | |
| 2 | 15 | |
| 3-5 | 12 | |
| 6-10 | 10 | |
| **Adam Strange** | | |
| DC, 1990 | | |
| 1-3 | 4 | |
| **Advanced Dungeons & Dragons** | | |
| DC, 1988 | | |
| 1-36 | 2 | |
| Annual 1 | 3 | |
| **Adventure Comics** | | |
| DC, 1938 | | |
| 32 | 2800 | |
| 33-35 | 1450 | |
| 36-39 | 1275 | |
| 40 | 36000 | |
| ➥1st Sandman | | |
| 41 | 4700 | |
| 42 | 5500 | |
| 43 | 3200 | |
| 44 | 5500 | |
| 45 | 2800 | |
| 46-47 | 4200 | |
| 48 | 22000 | |
| ➥1st Hourman | | |
| 49-50 | 1950 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

# RetroView: The Amazing Spider-Man 1972

MARVEL COMICS

**Reviewed by Craig Shutt**

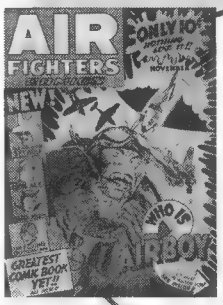
1972 was a year of massive change for Marvel and for its flagship series, *The Amazing Spider-Man.*

Now priced at 20¢, Marvel comics now crammed cover artwork into a horizontal window, one of its more regrettable experiments in cover design.

Stan Lee returned for a few more stories before handing off the writing reins to Gerry Conway. Conway would, in 1973, generate plenty of controversy...

COST TO OWN THE ORIGINALS IN NM: $397

Spider-Man ™ Marvel




△ v1#2

# AIR FIGHTERS COMICS

## The second issue is the first

With its first issue released before Pearl Harbor was attacked, the series' characters were discarded with #2. The star of the new anthology series was Airboy, whose plane, Birdie, had wings that flapped — but that there were many other featured series, too.

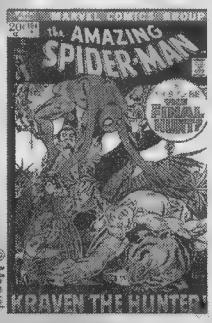
image © 1942 Hillman Periodicals

False start — 1st Airboy — 1st Heap — Heap returns

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | NOV 41 $1500 | NOV 42 $2200 | DEC 42 $1100 | JAN 43 $700 | FEB 43 $600 | MAR 43 $685 | APR 43 $640 | MAY 43 $500 | JUN 43 $500 | JUL 43 $500 |

THE BOTTOM LINE

## Amazing Spider-Man #104 ★★★




© Marvel

### "The Beauty and the Brute"

**Kraven decides to make Gwen his mate, so Spider-Man and Ka-Zar try to stop him and his monster ally.**

This is an action-filled issue, although Gog's origin is probably a bit more detailed than is really needed, considering he dies an ignominious death. Otherwise, the story holds together well and keeps from being padded by varying the battles — a tough job, when all you've got to work with is jungle. There are no supporting-cast subplots, which hurts the fun — but hey, Gwen's still running around in her bikini!

**Marvel**
**Jan 1972 • 21 pp.**
**Writer:** Roy Thomas
**Pencils:** Gil Kane
**Inks:** Frank Giacoia
**Cover:** Gil Kane

**Best CGC copy: 9.6** **Then 20¢ NOW $90**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 51 | 2630 | |
| 52 | 1600 | |
| 53-59 | 1450 | |
| 60 | 2500 | |
| 61 | 10750 | |
| ➥1st Starman | | |
| 62-65 | 1300 | |
| 66 | 1800 | |
| 67-68 | 1300 | |
| 69 | 1650 | |
| 70-71 | 1275 | |
| 72 | 13200 | |
| ➥1st Kirby Sandman | | |
| 73 | 11500 | |
| ➥1st Kirby Manhunter | | |
| 74-80 | 1500 | |
| 81-91 | 925 | |
| 92-99 | 700 | |
| 100 | 800 | |
| 101-102 | 700 | |
| 103 | 2400 | |
| ➥Super-heroes start | | |
| 104 | 850 | |
| 105-106 | 525 | |
| 107 | 525 | 2013 |
| 108-110 | 525 | |
| 111 | 450 | |
| 112 | 450 | 1322 |
| 113-120 | 450 | |
| 121-126 | 390 | |
| 127 | 450 | |
| 128-130 | 375 | |
| 131-140 | 340 | |
| 141 | 340 | 1175 |
| 142-149 | 340 | |
| 150-151 | 425 | |
| 152 | 310 | |
| 153 | 425 | |
| 154 | 310 | |
| 155 | 425 | |
| 156 | 310 | |
| 157 | 425 | |
| 158 | 310 | |
| 159 | 425 | |
| 160 | 310 | |
| 161 | 425 | |
| 162 | 310 | |
| 163 | 425 | |
| 164-169 | 310 | |
| 170-180 | 255 | |
| 181-199 | 235 | |
| 200 | 350 | |
| 201-209 | 260 | |
| 210 | 2400 | |
| ➥1st Krypto | | |
| 211-220 | 200 | |
| 221-246 | 170 | |
| 247 | 4400 | |
| ➥1st Legion | | |
| 248-255 | 130 | |
| 256 | 525 | |
| 257-259 | 125 | |
| 260 | 500 | |
| 261-266 | 80 | |
| 267 | 740 | |
| ➥2nd Legion | | |
| 268 | 80 | |
| 269 | 225 | |
| 270 | 80 | |
| 271 | 225 | |
| 272-274 | 65 | |
| 275 | 145 | |
| 276-280 | 65 | |
| 281 | 60 | |
| 282 | 95 | |
| 283 | 100 | |
| 284 | 60 | |
| 285-286 | 110 | |
| 287-289 | 60 | |
| 290 | 100 | |
| 291-292 | 45 | |
| 293 | 100 | |
| 294 | 90 | |
| 295-298 | 45 | |
| 299 | 55 | |
| 300 | 200 | |
| 301 | 70 | |
| 302-305 | 55 | |
| 306-323 | 45 | |
| 324-350 | 40 | |
| 351 | 50 | 228 |
| ➥1st White Witch | | |
| 352-355 | 35 | |
| 356-366 | 30 | |
| 367-372 | 25 | |
| 373-380 | 22 | |
| 381 | 58 | 232 |
| 382-386 | 22 | |
| 387 | 22 | 73 |
| 388-389 | 22 | |
| 390 △ | 22 | 120 |
| 391-400 | 22 | |
| 401-402 | 21 | |
| 403 | 30 | |
| 404 | 20 | 54 |
| 405-414 | 20 | |
| 415 | 20 | 87 |
| 416 | 18 | |
| 417-420 | 13 | |
| 421 | 13 | 47 |
| 422-427 | 13 | |
| 428 | 28 | 119 |
| 429-430 | 15 | |
| 431 | 28 | 110 |
| ➥Aparo Spectre | | |
| 432 | 15 | 58 |
| 433 △ | 15 | 50 |
| 434 | 12 | 41 |
| 435 | 12 | 48 |
| 436 | 10 | 42 |
| 437 | 10 | 32 |
| 438 | 10 | 61 |
| 439-441 | 8 | |
| 442-447 | 6 | |
| 448 | 5 | 20 |
| 449 | 5 | |
| 450 | 5 | 19 |
| 451-458 | 5 | |
| 459-460 | 4 | |
| 461 | 6 | |
| 462 | 7 | |
| 463-479 | 4 | |
| 480-503 | 3 | |

**Adventure Comics**
DC, 1998

| | | |
|---|---|---|
| 1 | 2 | |
| Giant Size 1 | 5 | |

**Adventures in the DC Universe**
DC, 1997

| | | |
|---|---|---|
| 1 | 3 | |
| 2-19 | 2 | |
| Annual 1 | 4 | |

**Adventures into the Unknown**
ACG, 1948

| | | |
|---|---|---|
| 1 | 1400 | |
| 2 | 600 | |
| 3 | 580 | |
| 4-5 | 350 | |
| 6-7 | 225 | |
| 8-10 | 175 | |
| 11-15 | 140 | |
| 16-26 | 120 | |
| 27 | 135 | |
| 28-30 | 120 | |
| 31-40 | 90 | |
| 41-50 | 80 | |
| 51 | 225 | |
| ➥3-D covers start | | |
| 52-58 | 190 | |
| 59 | 85 | |
| 60-62 | 70 | |
| 63-70 | 45 | |
| 71-90 | 38 | |
| 91-99 | 32 | |
| 100 | 36 | |
| 101-120 | 28 | |
| 121-140 | 26 | |
| 141-160 | 24 | |
| 161-174 | 18 | |

**Adventures of Barry Ween, Boy Genius**
IMAGE, 1999

| | | |
|---|---|---|
| 1-3 | 3 | |

**Adventures of Bob Hope**
DC, 1950

| | | |
|---|---|---|
| 1 | 900 | |
| 2 | 500 | |
| 3-4 | 450 | |
| 5-6 | 250 | |
| 7-8 | 200 | |
| 9-10 | 150 | |
| 11-15 | 125 | |
| 16-20 | 90 | |
| 21-31 | 85 | |
| 32 | 70 | |
| 33-50 | 55 | |
| 51-60 | 40 | |
| 61-70 | 35 | |
| 71-80 | 30 | |
| 81-90 | 25 | |
| 91-105 | 15 | |
| 106-109 | 25 | |

**Adventures of Captain America**
MARVEL, 1991

| | | |
|---|---|---|
| 1-4 | 5 | |

**Adventures of Cyclops and Phoenix**
MARVEL, 1994

| | | |
|---|---|---|
| 1-4 | 3 | |

**Adventures of Dean Martin & Jerry Lewis**
DC, 1952

| | | |
|---|---|---|
| 1 | 550 | |
| 2 | 275 | |
| 3-10 | 140 | |
| 11-19 | 90 | |
| 20-30 | 75 | |
| 31-40 | 55 | |

**Adventures of Jerry Lewis**
DC, 1957

| | | |
|---|---|---|
| 41 | 40 | |
| 42-50 | 36 | |
| 51-60 | 34 | |
| 61-80 | 28 | |
| 81-91 | 25 | |
| 92 | 30 | |
| 93-96 | 25 | |
| 97 | 35 | |
| 98-100 | 25 | |
| 101 | 32 | |
| 102 | 55 | |
| 103-105 | 32 | |
| 106-116 | 14 | |
| 117 | 20 | |
| 118-119 | 14 | |
| 120-124 | 12 | |

**Adventures of Spider-Man**
MARVEL, 1996

| | | |
|---|---|---|
| 1-12 | 2 | |

## INSIDE... THE GUIDE


**THE BASICS**
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## THE BOTTOM LINE

*Check the bottom of each page for at-a-glance facts about entire titles from the first issue to the last!*


AIR FIGHTERS COMICS / AIRBOY — The long-running classic Golden Age series! **page 136**

BLACKHAWK — All three series starring DC's aerial ace! **page 150**

Boys' and Girls' MARCH OF COMICS — The second-longest running giveaway title! **page 174**

THE SENSATIONAL SHE-HULK — The series that launched Marvel's Green Amazon! **page 214**


Skinny joins Army | 1st Misery, Air Tomb | 1st Valkyrie | Flag cover, 64 pgs, last Bald Eagle | 56 pgs. | Valkyrie | Birdie details | 48 pgs. | Origin of Heap, Sky Wolf | Title is *Airboy* | Valkyrie, Misery

| | 11 AUG 43 | 12 SEP 43 | 1 OCT 43 | 2 NOV 43 | 3 DEC 43 | 4 JAN 44 | 5 FEB 44 | 6 MAR 44 | 7 APR 44 | 8 FAL 44 | 9 WIN 45 | 10 FAL 45 | 11 DEC 45 | 12 JAN 46 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | $500 | $500 | $500 | $650 | $425 | $425 | $425 | $425 | $425 | $425 | $425 | $450 | $400 | $275 |

Volume 1 | Volume 2

# Alter Ego #37

Reading *Alter Ego* is the comics magazine equivalent of discovering the Tomb of King Tut each and every month.

*Alter Ego* #37's signature piece is a long interview with Golden Age and *Phantom* artist Sy Barry, conducted by Jim Amash. Barry was one of the great artists and storytellers in comics, an illustrator par excellence drawn to the field by virtue of its action and dramatic possibilities. In this interview, he talks about his comic-strip work and his comics work for such major publishers as DC, Lev Gleason, and Timely. It's fascinating stuff.

**TWOMORROWS**
EDITOR:
**ROY THOMAS**
**B/W • 108 Pgs.**
**$5.95**

On the flip side of the issue, Will Murray writes about *Gladiator*, the 1930 Philip Wylie science-fiction novel many believe was a key inspiration for the creation of Superman. In a second article, he discusses Superman co-creator Jerry Siegel's unpublished "K-Metal" script from 1940 and how it might have changed the history of The Man of Steel forever.

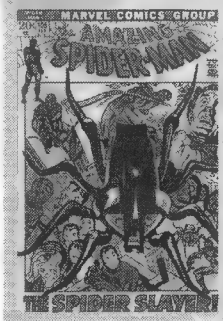
Every issue of *Alter Ego* is packed with great stuff. It's the best comics-history magazine being published today.

★★★★ — **Tony Isabella**

www.twomorrows.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Adventures of Superboy** | | |
| DC, 1991 | | |
| 19-22 | 2 | |
| **Adventures of Superman** | | |
| DC, 1987 | | |
| 0 | 3 | |
| 424 | 3 | 10 |
| 425-462 | 2 | |
| 463 | 3 | |
| 464-465 | 2 | |
| 466 | 3 | |
| 467-479 | 2 | |
| 480 | 3 | |
| 481-495 | 2 | |
| 496-499 | 3 | |
| 500 | 3 | 15 |
| 500/Collector's | 4 | |
| 500/Silver | 20 | 20 |
| 501-505 | 2 | |
| 505/Variant | 3 | |
| 506-549 | 2 | |
| 550 | 4 | |
| 551-599 | 2 | |
| 600 | 4 | |
| 601-623 | 2 | |
| 624 | 5 | |
| 625-630 | 3 | |
| Annual 6-9 | 4 | |
| **Adventures of the Fly** | | |
| ARCHIE, 1959 | | |
| 1 | 220 | |
| 2 | 140 | |
| 3 | 100 | |
| 4-5 | 80 | |
| 6-17 | 70 | |
| 18-26 | 40 | |
| 27 | 30 | |
| 28 | 30 | 61 |
| 29-31 | 30 | |
| **Adventures of the Outsiders** | | |
| DC, 1986 | | |
| 33-46 | 1 | |
| **Adventures of the Super Mario Bros.** | | |
| VALIANT, 1991 | | |
| 1 | 4 | |
| 2-9 | 3 | |
| **Adventures on the Planet of the Apes** | | |
| MARVEL, 1975 | | |
| 1 | 9 | 36 |
| 2-5 | 4 | |
| 5/30 cent | 20 | |
| 6 | 4 | |
| 6/30 cent | 20 | |
| 7 | 4 | |
| 7/30 cent | 20 | |
| 8-11 | 4 | |
| **Age of Bronze** | | |
| IMAGE, 1998 | | |
| 1 | 4 | |
| 2-7 | 3 | |
| 8-19 | 4 | |
| Special 1 | 3 | |
| Special 2 | 4 | |
| **A.K.A. Goldfish** | | |
| CALIBER, 1995 | | |
| 1-3 | 4 | |
| 4 | 3 | |
| 5 | 4 | |
| **Akira** | | |
| MARVEL, 1988 | | |
| 1 | 8 | 24 |
| 2-3 | 5 | |
| 4-38 | 4 | |
| **Alarming Tales** | | |
| HARVEY, 1957 | | |
| 1 | 110 | |
| 2 | 65 | |
| 3 | 50 | |
| 4 | 50 | 161 |
| 5-6 | 40 | |
| **Albedo (1st Series)** | | |
| THOUGHTS & IMAGES, 1984 | | |
| 0/Blue cover | 8 | |
| 0/Yellow table | 30 | |
| 0/No Yellow | 15 | |
| 1/Dark red | 14 | |
| 1/Light red | 10 | |
| 2 | 8 | |
| 3 | 5 | |
| 4-5 | 4 | |
| 6-8 | 3 | |
| 9-14 | 2 | |
| **Alias** | | |
| MARVEL, 2001 | | |
| 1 | 4 | 11 |
| 2-28 | 3 | |
| **Alien Legion (Vol. 1)** | | |
| MARVEL, 1984 | | |
| 1-20 | 2 | |
| **Aliens** | | |
| GOLD KEY, 1982 | | |
| 1 | 12 | |
| 2 | 5 | |
| **Aliens (Vol. 1)** | | |
| DARK HORSE, 1988 | | |
| 1 | 5 | |
| 2 | 4 | |
| 3-6 | 3 | |
| **Aliens (Vol. 2)** | | |
| DARK HORSE, 1989 | | |
| 1-4 | 3 | |
| **Aliens: Colonial Marines** | | |
| DARK HORSE, 1993 | | |
| 1-10 | 3 | |
| **Aliens/Predator: Deadliest of the Species** | | |
| DARK HORSE, 1993 | | |
| 1 | 3 | |
| 1/Ltd. | 4 | |
| 2-12 | 3 | |
| **Aliens vs. Predator** | | |
| DARK HORSE, 1990 | | |
| 0 | 4 | 22 |
| 1-2 | 4 | |
| 3-4 | 3 | |
| Annual 1 | 5 | |

## RETROVIEW
## Amazing Spider-Man #105 ★★★




**"The Spider Slayer!"**

**After Spider-Man embarrasses him once again, Jameson attacks The Wall-Crawler with one of Smythe's spider-robots.**

I know Jameson always has a mad-on for Spidey, and I know Smythe would continue to revamp and upgrade his robots, but, at some point, this plot gets stale, and that point is coming quickly. The issue is saved by the killer cliffhanger of the robot seeing Spidey with his mask off and by the various supporting-cast subplots that readers had missed the past few issues involving Harry Osborn and Flash Thompson.

**Marvel**
**Feb 1972 • 22 pp.**
**Writer:** Stan Lee
**Pencils:** Gil Kane
**Inks:** Frank Giacoia
**Cover:** Gil Kane

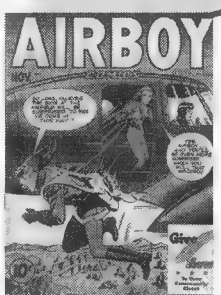
**Best CGC copy: 9.8** **Then 20¢ NOW $26**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **All-American Comics** | | |
| DC, 1939 | | |
| 1 | 5700 | |
| 2 | 2000 | |
| 3 | 1400 | |
| 4-5 | 1250 | |
| 6-7 | 980 | |
| 8 | 1800 | |
| 9-10 | 950 | |
| 11 | 1025 | |
| 12-15 | 950 | |
| 16 | 72000 | |
| ➥1st Green Lantern | | |
| 17 | 15600 | |
| ➥2nd Green Lantern | | |
| 18 | 8800 | |
| 19 | 13800 | |
| ➥1st Atom | | |
| 20 | 4850 | |
| 21-23 | 2000 | |
| 24 | 2200 | |
| 25 | 8300 | |
| ➥1st Sargon | | |
| 26 | 3000 | |
| 27 | 3500 | |
| 28-30 | 1250 | |
| 31-40 | 1040 | |
| 41-50 | 785 | |
| 51-60 | 675 | |
| 61 | 4400 | |
| ➥1st Solomon Grundy | | |
| 62-69 | 600 | |
| 70 | 600 | 1437 |
| 71-88 | 550 | |
| 89 | 1200 | |
| ➥1st Harlequin | | |
| 90 | 775 | |
| 91-99 | 525 | |
| 100 | 850 | |
| 101 | 1000 | |
| ➥Scarce | | |
| 102 | 1650 | |
| ➥Scarce | | |
| **All-American Comics** | | |
| DC, 1999 | | |
| 1 | 2 | |
| **All-American Western** | | |
| DC, 1948 | | |
| 103 | 375 | |
| 104 | 265 | |
| 105-110 | 225 | |
| 111-120 | 165 | |
| 121-126 | 110 | |
| **All-Flash** | | |
| DC, 1941 | | |
| 1 | 12500 | |
| ➥Flash origin | | |
| 2 | 2400 | |
| 3-4 | 1600 | |
| 5-10 | 1100 | |
| 11-15 | 850 | |
| 16-20 | 800 | |
| 21-32 | 625 | |
| **All New Collectors' Edition** | | |
| DC, 1977 | | |
| 53 | 26 | |
| 54 | 12 | |
| 55 | 15 | |
| 56 | 20 | |
| ➥Superman vs. Ali | | |
| 57-58 | 12 | |
| 60 | 20 | |
| ➥Rudolph's Summer | | |
| 61-62 | 12 | |
| **All-Star Comics** | | |
| DC, 1940 | | |
| 1 | 10000 | |
| 2 | 3500 | |
| 3 | 25000 | |
| ➥1st JSA | | |
| 4 | 3000 | |
| 5 | 2800 | |
| ➥1st Hawkgirl | | |
| 6-7 | 1800 | |
| 8 | 16000 | |
| ➥1st Wonder Woman | | |
| 9-11 | 1600 | |
| 12-15 | 1400 | |
| 16-25 | 1200 | |
| 26-32 | 900 | |
| 33 | 1800 | |
| ➥Grundy appearance | | |
| 34-35 | 900 | |
| 36 | 1300 | |
| 37-56 | 900 | |
| 57 | 1200 | |
| ➥25-year hiatus starts | | |
| 58 | 12 | 46 |
| ➥1st Power Girl | | |
| 59-64 | 6 | |
| 65 | 6 | 30 |
| 66 | 8 | |
| 67-73 | 6 | |
| 74 | 8 | 33 |
| **All Star Comics** | | |
| DC, 1999 | | |
| 1-2 | 3 | |
| Giant Size 1 | 5 | |
| **All-Star Squadron** | | |
| DC, 1981 | | |
| 1 | 4 | 14 |
| 2-10 | 2 | |
| 11-46 | 1 | |
| 47 | 3 | |
| 48-67 | 1 | |
| Annual 1-3 | 1 | |
| **All-Star Western** | | |
| DC, 1951 | | |
| 58 | 325 | |
| 59-60 | 150 | |
| 61-63 | 160 | |
| 64-66 | 125 | |
| 67 | 170 | |
| 68-70 | 125 | |
| 71-80 | 85 | |
| 81-98 | 60 | |
| 99 | 65 | |
| 100 | 60 | |
| 101-107 | 50 | |
| 108 | 100 | |
| 109-119 | 50 | |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.




△ v4#10

## AIRBOY COMICS

### Where did it go?

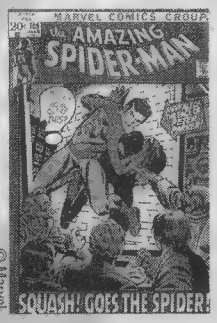
A publishing schedule glitch eliminated Vol. 3 #3, which drove collectors nuts for years (and many to go to whole numbers in their wantlists). With the end of World War II, stories made the transition to peacetime and fewer combat tales.

Image © 1947 Hillman Periodicals

Airboy on West Coast — Valkyrie — Last Iron Ace — 1st Heap solo, last Flying Dutchman

| | 1 | 2 | Vol. 3 #3 never published | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | FEB 46 $225 | APR 46 $225 | | MAY 46 $225 | JUN 46 $225 | JUL 46 $225 | AUG 46 $225 | SEP 46 $225 | OCT 46 $250 | NOV 46 $225 |

# Amazing Spider-Man #106 ★★★




© Marvel

## "Squash! Goes The Spider!"

**Spider-Man confuses Smythe about his identity but is wrapped up and captured by the robot and threatened with death.**

Spidey again uses a solution to his identity problem that would make Superman proud: a rubber mask of Peter Parker to convince Smythe that Spidey knew about the spying all along. Fortunately, this type of goofiness doesn't come up much, and it does make for an exciting cover scene. The interactions and tension among Peter, Gwen, Flash, Harry, and MJ offer lots of possibilities, and that keeps the characters fresh.

**Marvel**
**Mar 1972 • 21 pp.**
**Writer:** Stan Lee
**Pencils:** John Romita
**Inks:** Frank Giacoia
**Cover:** John Romita

Best CGC copy: **9.8**

**Then 20¢ NOW $26**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **All-Star Western** | | |
| DC, 1970 | | |
| 1 | 30 | |
| 2-3 | 15 | |
| 4 | 14 | |
| 5 | 14 | 56 |
| 6 | 9 | 34 |
| 7-9 | 9 | |
| 10 | 260 | 1028 |
| ➥1st Jonah Hex | | |
| 11 | 70 | |
| **All-Winners Comics** | | |
| TIMELY, 1941 | | |
| 1 | 16000 | |
| ➥Cap America stars | | |
| 2 | 4800 | |
| 3 | 2850 | |
| 4 | 2800 | |
| 5-6 | 2100 | |
| 7-10 | 1800 | |
| 11-18 | 1275 | |
| 19 | 3350 | |
| 21 | 3500 | |
| **All-Winners Comics** | | |
| TIMELY, 1948 | | |
| 1 | 1800 | |
| **Alpha Flight** | | |
| MARVEL, 1983 | | |
| 1 | 5 | 19 |
| ➥1st Marrina, Puck | | |
| 2 | 4 | |
| 3 | 4 | 17 |
| 4-10 | 4 | |
| 11-12 | 3 | |
| 13 | 3 | 11 |
| 14-19 | 3 | |
| 20-24 | 2 | |
| 25-27 | 1 | |
| 28 | 3 | |
| 29-32 | 2 | |
| 33 | 2 ▽ | 28 |
| 34 | 3 | |
| 35-45 | 2 | |
| 46 | 3 | |
| 47 | 4 | |
| 48-53 | 2 | |
| 54 | 3 | |
| 55-105 | 2 | |
| 106 | 3 | |
| ➥Northstar outed | | |
| 107-130 | 1 | |
| Annual 1 | 2 | |
| Annual 2 | 1 | |
| Special 1 | 3 | |
| **Alpha Flight** | | |
| MARVEL, 1997 | | |
| -1 | 2 | |
| 1 | 3 | |
| 2-20 | 2 | |
| Annual 1998 | 4 | |
| **Alpha Flight** | | |
| MARVEL, 2004 | | |
| 1-5 | 3 | |
| **Alpha Flight: In the Beginning** | | |
| MARVEL, 1997 | | |
| 1 | 2 | |
| **Alvin** | | |
| DELL, 1962 | | |
| 1 | 25 | |
| 2 | 18 | |
| 3-10 | 15 | |
| 11-20 | 12 | |
| 21-28 | 8 | |
| **Amazing Adult Fantasy** | | |
| MARVEL, 1961 | | |
| 7 | 600 | |
| 8 | 475 | |
| 9-13 | 425 | |
| 14 | 525 | |
| **Amazing Adventures** | | |
| MARVEL, 1961 | | |
| 1 | 900 | |
| 2 | 525 | |
| 3-6 | 425 | |
| **Amazing Adventures** | | |
| MARVEL, 1970 | | |
| 1 | 30 ▽ | 119 |
| 2 | 20 | |
| 3 | 20 | 76 |
| 4 | 20 | 34 |
| 5 | 20 | |
| 6 | 20 △ | 85 |
| 7 | 20 | 43 |
| 8-10 | 20 | |
| 11 | 106 | 584 |
| ➥1st blue Beast | | |
| 12-14 | 20 | |
| 15 | 20 | 79 |
| 16-17 | 20 | |
| 18 | 14 | 57 |
| 19-25 | 5 | |
| 26-31 | 4 | |
| 32 | 4 | 9 |
| 33-36 | 4 | |
| 36/30 cent | 20 | |
| 37 | 4 | |
| 37/30 cent | 20 | |
| 38-39 | 4 | |
| **Amazing Adventures** | | |
| MARVEL, 1979 | | |
| 1 | 3 | |
| 2-14 | 2 | |
| **Amazing Fantasy** | | |
| MARVEL, 1962 | | |
| 15 | 32000 | |
| ➥1st Spider-Man | | |
| 16-18 | 5 | |
| **Amazing Spider-Man** | | |
| MARVEL, 1963 | | |
| -1 | 3 | |
| 1 | 27000 | |
| ➥1st Chameleon | | |
| 1/Golden Record | 275 ▽ | 614 |
| 2 | 3400 | |
| ➥1st Vulture | | |
| 3 | 3000 | |
| ➥1st Dr. Octopus | | |
| 4 | 2300 | |
| ➥1st Sandman | | |
| 5 | 2200 | |
| 11550 | | |
| ➥Dr. Doom app. | | |
| 6 | 1600 | 6787 |
| ➥1st Lizard | | |
| 7 | 1100 | 4375 |
| 8 | 915 | 3116 |
| 9 | 1025 | |
| 10 | 990 | 3967 |
| 11 | 900 | 3656 |
| 12 | 750 | 3354 |
| 13 | 975 △ | 5058 |
| ➥1st Mysterio | | |
| 14 | 2200 | 9500 |
| ➥1st Green Goblin | | |
| 15 | 1300 | 7801 |
| ➥1st Kraven | | |
| 16 | 775 | 3169 |
| 17 | 775 | 3136 |
| 18 | 510 | 2075 |
| 19 | 510 | 1874 |
| 20-21 | 510 | |
| 22 | 510 | 1702 |
| 23 | 510 | 2050 |
| 24-26 | 500 | |
| 27 | 500 | 1983 |
| 28 | 325 | |
| 29 | 240 | 908 |
| 30 | 240 | 967 |
| 31 | 240 | 1273 |
| 32 | 195 ▽ | 661 |
| 33 | 195 △ | 592 |
| 34 | 195 ▽ | 986 |
| 35 | 195 | |
| 36 | 195 | 956 |
| 37 | 195 △ | 805 |
| 38 | 195 | 823 |
| 39 | 350 | 1442 |
| ➥1st Romita Spidey | | |
| 40 | 350 △ | 1306 |
| ➥Goblin origin | | |
| 41 | 300 | 1279 |
| ➥1st Rhino | | |
| 42 | 215 △ | 780 |
| 43 | 110 | 494 |
| 44 | 110 | 713 |
| 45 | 110 | 480 |
| 46 | 160 | 799 |
| 47 | 110 | 412 |
| 48 | 110 | 470 |
| 49 | 110 | 564 |
| 50 | 575 △ | 2561 |
| ➥Spidey quits | | |
| 51 | 175 | 701 |
| 52 | 100 | |
| 53 | 100 | 435 |
| 54 | 100 ▽ | 459 |
| 55 | 100 △ | 454 |
| 56 | 100 △ | 354 |
| 57 | 100 | 292 |
| 58 | 80 | 318 |
| 59 | 90 | 280 |
| 60 | 90 | 428 |
| 61 | 72 | 291 |
| 62 | 72 △ | 294 |
| 63 | 150 | 646 |
| ➥vs. both Vultures | | |
| 64 | 60 △ | 240 |
| 65 | 60 △ | 215 |
| 66 | 85 | 348 |
| 67 | 60 ▲ | 239 |
| ➥1st Randy | | |
| 68 | 60 | 233 |
| 69 | 70 | 296 |
| 70 | 70 | 280 |
| 71 | 70 | 277 |
| 72 | 90 | 367 |
| 73 | 50 | 199 |
| 74 | 80 | 323 |
| 75 | 60 △ | 268 |
| 76 | 60 | 273 |
| 77 | 60 | 199 |
| 78 | 60 | 255 |
| 79 | 60 | 248 |
| 80 | 60 | |
| 81 | 50 | 215 |
| 82 | 50 | 200 |
| 83 | 50 | 201 |
| 84 | 50 | 210 |
| 85 | 50 | 224 |
| 86 | 50 | |
| 87 | 65 △ | 311 |
| 88 | 65 | 248 |
| 89 | 65 | 294 |
| 90 | 65 | 310 |
| 91 | 50 | 189 |
| 92 | 50 | 243 |
| 93 | 50 | |
| 94 | 60 | 257 |
| 95 | 45 | 188 |
| 96 | 85 | 335 |
| 97 | 85 △ | 296 |
| 98 | 85 ▽ | 317 |
| 99 | 55 | 232 |
| 100 | 150 | 411 |
| 101 | 120 | 537 |

Valkyrie 2-part, no Flying Fool

1st Iron Lady

Rackman start, model club start, Misery

Simon & Kirby Flying Fool start

Airboy's father

Heap changes, end Rackman

Valkyrie

Origin of Airboy

| | 11 DEC 46 | 12 JAN 47 | 1 FEB 47 | 2 MAR 47 | 3 APR 47 | 4 MAY 47 | 5 JUN 47 | 6 JUL 47 | 7 AUG 47 | 8 SEP 47 | 9 OCT 47 | 10 NOV 47 | 11 DEC 47 | 12 JAN 48 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | $225 | $225 | $175 | $175 | $175 | $175 | $175 | $175 | $175 | $175 | $175 | $175 | $175 | $100 |

Volume 3 | Volume 4

# The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.

Then came online auctions!

Fortunately, *CBG* is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by *CGC*, we print the average of the **last 25** closed auctions for it in our **shaded column**.

If you **don't** see a price, the comic book has yet to be sold more than once in *CGC* 9.4.

These are prices for *CGC* slabbed comics, but they help in figuring out the unslabbed prices.

With ***CBG***, you can base your buying decisions on the world's largest database of past comics sales.

Art: Chuck Fiala

Whether you're at a store, a convention, or online, now you can buy with confidence!

## *Battle Angel Alita — Last Order* #3

Moving from Tiphares to the space city of Ketheres and in league with her former nemesis (Desty Nova and his troupe of "Alita" clones), the angel must battle a host of new foes. The first is Trinidad, who desires to add the mad scientist's mind to his collection and is willing to cut the heroine in half in the process.

**VIZ**
WRITER:
**YUKITO KISHIRO**
ARTIST:
**YUKITO KISHIRO**
**B/W • 192 Pgs.**
**$9.95**

Luckily, Alita is saved from the trash bin of history by Ping Wu, a hacker who seeks revenge against Trinidad and the super-computer "Melchizedek," which runs The Ladder, the United Nations of the solar system. But will Alita's alliance with Limeria, the Queen of Mars, bring her closer to her goal of reclaiming the brain of her dear comrade Lou?

Creator Yukito Kushiro adds dizzying new layers of imaginative detail (à la *Ghost in the Shell 2*) to an already-complex saga, making this volume relatively less combative and more explanatory.

However, with an expanding cast of characters, *Alita* looks to ratchet up the action soon.

★★★½ — **Oliver Chin**

www.viz.com
ISBN: 1-5911613-55

| Amazing Spider-Man CONTINUED | LOOSE Near Mint | | SLABBED CGC 9.4 NM |
|---|---|---|---|
| 102 | 100 | ▲ | 453 |
| ➥Morbius origin | | | |
| 103 | 45 | | 183 |
| 104 | 90 | | 362 |
| 105 | 26 | ▲ | 100 |
| ➥vs. Spider-Slayer | | | |
| 106 | 26 | | 137 |
| 107 | 26 | | 110 |
| 108 | 26 | | 111 |
| 109 | 26 | | 112 |
| 110 | 26 | | 115 |
| 111 | 26 | | 139 |
| 112 | 26 | | 112 |
| 113 | 33 | | 138 |
| 114 | 33 | △ | 164 |
| 115 | 33 | ▽ | 136 |
| 116 | 22 | | 82 |
| 117 | 22 | | 101 |
| 118 | 22 | | 92 |
| 119 | 47 | | 198 |
| 120 | 47 | ▽ | 187 |
| 121 | 150 | △ | 605 |
| ➥Gwen Stacy dies | | | |
| 122 | 150 | | 522 |
| ➥Green Goblin dies | | | |
| 123 | 35 | △ | 132 |
| 124 | 35 | △ | 166 |
| 125 | 22 | △ | 110 |
| 126 | 22 | △ | 73 |
| 127 | 22 | △ | 96 |
| 128 | 22 | △ | 78 |
| 129 | 275 | | 929 |
| ➥1st Punisher | | | |
| 129/Ace | 6 | | |
| 130 | 16 | △ | 60 |
| 131 | 16 | ▲ | 96 |
| ➥Uncle Doc Ock | | | |
| 132 | 16 | △ | 78 |
| 133 | 16 | | 59 |
| 134 | 28 | ▲ | 108 |
| ➥2nd Punisher | | | |
| 135 | 36 | △ | 183 |
| 136 | 36 | ▲ | 196 |
| ➥Harry as Goblin II | | | |
| 137 | 36 | ▽ | 94 |
| 138 | 16 | △ | 52 |
| 139 | 16 | | 75 |
| ➥1st Grizzly | | | |
| 140 | 16 | ▲ | 67 |
| ➥Grizzly origin | | | |
| 141 | 16 | △ | 49 |
| 142 | 16 | | 72 |
| 143 | 16 | | 51 |
| 144 | 16 | | 61 |
| 145 | 16 | ▽ | 58 |
| 146 | 16 | | 51 |
| 147 | 16 | △ | 53 |
| 148 | 24 | ▽ | 102 |
| 149 | 40 | | 111 |
| ➥Spider-clone dies | | | |
| 150 | 16 | ▲ | 62 |
| 151 | 16 | △ | 98 |
| 152 | 11 | △ | 44 |
| 153 | 11 | | 39 |
| 154 | 11 | △ | 38 |
| 155 | 11 | ▽ | 51 |
| 155/30 cent. | 20 | | |
| 156 | 11 | | 49 |
| 156/30 cent. | 20 | | |
| 157 | 11 | | 46 |
| 157/30 cent. | 20 | | |
| 158 | 11 | ▲ | 36 |
| 158/30 cent. | 20 | | |
| 159 | 11 | ▲ | 40 |
| ➥vs. Doc Ock | | | |
| 159/30 cent. | 20 | | |
| 160 | 11 | ▲ | 34 |
| 161 | 11 | △ | 49 |
| 162 | 11 | ▽ | 49 |
| 163 | 10 | ▲ | 39 |
| 164 | 10 | △ | 47 |
| 165 | 7 | ▽ | 34 |
| 166 | 7 | | 31 |
| 167 | 7 | ▲ | 29 |
| 168 | 7 | | 26 |
| 169 | 10 | △ | 39 |
| 169/35 cent. | 15 | | |
| 170 | 7 | | 30 |
| 170/35 cent. | 15 | | |
| 171 | 7 | | 27 |
| 171/35 cent. | 15 | | |
| 172 | 7 | △ | 29 |
| 172/35 cent. | 15 | | |
| 173 | 10 | ▽ | 77 |
| 174 | 11 | ▽ | 37 |
| 175 | 11 | | 37 |
| 176 | 11 | △ | 51 |
| 177 | 15 | | 50 |
| 178 | 15 | ▲ | 45 |
| ➥1st Hamilton Goblin | | | |
| 179 | 15 | | 43 |
| 180 | 7 | | 47 |
| 181 | 7 | △ | 32 |
| 182 | 7 | ▽ | 30 |
| 183 | 7 | ▽ | 30 |
| 184 | 7 | | 22 |
| 185 | 7 | | 27 |
| 186 | 7 | △ | 31 |
| 187 | 7 | ▲ | 31 |
| 188 | 7 | | 26 |
| 189 | 7 | | 23 |
| 190 | 7 | △ | 30 |
| 191 | 6 | ▽ | 22 |
| 192 | 6 | △ | 23 |
| 193 | 6 | ▽ | 25 |
| 194 | 23 | ▲ | 86 |
| ➥1st Black Cat | | | |
| 195 | 8 | | 39 |
| 196 | 6 | △ | 24 |
| 197 | 6 | △ | 24 |
| 198 | 6 | ▽ | 25 |
| 199 | 6 | △ | 26 |
| 200 | 15 | △ | 39 |
| 201 | 9 | | 39 |
| 202 | 9 | ▽ | 30 |
| 203 | 7 | | 23 |
| 204 | 7 | | 33 |
| 205 | 7 | | 24 |
| 206 | 7 | △ | 23 |
| 207 | 5 | △ | 22 |
| 208 | 5 | △ | 23 |
| 209 | 6 | | 24 |
| 210 | 6 | | 25 |
| 211 | 5 | | 26 |
| 212 | 5 | | 24 |
| 213 | 5 | | 19 |
| 214 | 5 | | 18 |
| 215 | 5 | △ | 22 |
| 216 | 5 | | 20 |
| 217 | 5 | | 19 |
| 218 | 5 | | 21 |
| 219 | 5 | | 23 |
| 220 | 6 | | 26 |
| 221-223 | 4 | | |
| 224 | 4 | | 17 |
| 225 | 4 | | |
| 226 | 6 | | 28 |
| 227 | 4 | | 25 |
| 228 | 4 | | 16 |
| 229 | 6 | | 44 |
| 230 | 6 | ▽ | 23 |
| 231 | 6 | | 21 |
| 232-234 | 4 | | |
| 235 | 4 | | 16 |
| 236 | 4 | | 18 |
| 237 | 4 | | 19 |
| 238 | 35 | ▲ | 96 |
| ➥1st Hobgoblin | | | |
| 239 | 22 | ▽ | 38 |
| 240 | 5 | | 19 |
| 241 | 5 | | 15 |
| 242 | 5 | | |
| 243 | 5 | | 26 |
| 244 | 5 | △ | 24 |
| 245 | 5 | | 22 |
| 246 | 4 | | 7 |
| 247 | 4 | | 15 |
| 248 | 4 | | |
| 249 | 4 | | 21 |
| 250 | 6 | △ | 26 |
| 251 | 6 | | 24 |
| 252 | 16 | ▲ | 42 |
| ➥1st black costume | | | |
| 253 | 6 | △ | 21 |
| 254 | 5 | | 20 |
| 255 | 4 | | 17 |
| 256 | 4 | | 18 |
| 257 | 4 | | 16 |
| 258 | 4 | | |
| 259 | 4 | ▽ | 16 |
| 260 | 5 | | 21 |
| 261 | 5 | | 20 |
| 262 | 4 | | 15 |
| 263 | 4 | | |
| 264 | 4 | | 13 |
| 265 | 4 | | 19 |
| 266 | 4 | ▽ | 13 |
| 267 | 4 | | |
| 268 | 4 | | 15 |
| 269 | 4 | | |
| 270 | 4 | | 17 |
| 271 | 4 | | 18 |
| 272-273 | 4 | | |
| 274 | 5 | | 20 |
| 275 | 5 | | 21 |
| 276 | 5 | △ | 21 |
| 277 | 4 | | 15 |
| 278 | 4 | | 18 |
| 279 | 4 | | 20 |
| 280 | 3 | | |
| 281 | 4 | | 19 |
| 282 | 4 | | 20 |
| 283 | 4 | | |
| 284 | 4 | | 18 |
| 285 | 5 | △ | 22 |
| 286-287 | 5 | | |
| 288 | 5 | | 22 |
| 289 | 5 | | 21 |
| 290-291 | 5 | | |
| 292 | 5 | | 21 |
| 293 | 5 | | |
| 294 | 5 | | 23 |
| 295 | 5 | | 25 |
| 296 | 5 | | 18 |
| 297 | 5 | | |
| 298 | 20 | ▲ | 40 |
| ➥McFarlane starts | | | |
| 299 | 15 | ▲ | 34 |
| ➥Venom cameo | | | |
| 300 | 45 | | |
| ➥1st Venom | | | |
| 301 | 9 | △ | 21 |
| 302 | 9 | | 16 |
| 303 | 9 | △ | 20 |
| 304 | 6 | | 15 |
| 305 | 6 | | 15 |
| 306 | 6 | | 17 |
| 307 | 6 | | 17 |
| 308 | 6 | △ | 18 |
| 309 | 6 | | 14 |
| 310 | 6 | | 18 |
| 311 | 6 | | 17 |
| 312 | 8 | ▽ | 19 |
| 313 | 5 | | 18 |
| 314 | 5 | | 15 |
| 315 | 8 | | 20 |
| 316 | 8 | | 22 |
| 317 | 8 | △ | 20 |
| 318 | 6 | | 23 |
| 319 | 6 | | 18 |
| 320 | 6 | | 12 |
| 321 | 4 | | 15 |
| 322 | 4 | | 18 |
| 323 | 4 | △ | 12 |
| 324 | 4 | | 18 |
| 325 | 3 | | 11 |
| 326 | 3 | | 14 |
| 327 | 3 | | 14 |
| 328 | 5 | | 19 |
| 329 | 3 | | 13 |
| 330 | 3 | | |
| 331 | 3 | | 11 |
| 332 | 3 | | |
| 333 | 3 | | 12 |
| 334 | 3 | △ | 12 |
| 335-343 | 3 | | |
| 344 | 4 | | 18 |
| 345 | 3 | | |
| 346 | 3 | | 14 |
| 347 | 3 | | 13 |
| 348-357 | 2 | | |
| 358 | 4 | | 23 |
| 359 | 2 | | |
| 360 | 3 | | 11 |
| 361 | 5 | △ | 21 |
| ➥1st Carnage | | | |
| 362 | 4 | | 108 |
| ➥2nd Carnage | | | |
| 363 | 4 | | 14 |
| 364 | 3 | | |
| 365 | 5 | ▽ | 18 |
| 366-374 | 2 | | |
| 375 | 5 | | 16 |
| 376-380 | 3 | | |
| 381 | 3 | | 16 |
| 382-388 | 3 | | |
| 388/Variant | 2 | | |
| 389-394 | 3 | | |
| 394/Variant | 4 | | |
| 395-399 | 3 | | |
| 400/Ltd. | 6 | ▽ | 21 |
| 400/Reg | 4 | | |
| 401-441 | 2 | | |
| 500 | 4 | | |
| 501-502 | 3 | | |
| 503-509 | 2 | | |
| 509/Director's | 4 | | |
| 510 | 2 | | |
| Annual 1 | 700 | | |
| ➥1st Sinister Six | | | |
| Annual 2 | 400 | | 1777 |
| Annual 3 | 115 | | 453 |
| Annual 4 | 90 | | 352 |
| Annual 5 | 90 | | 307 |
| Annual 6 | 35 | | 142 |
| Annual 7 | 26 | | 128 |
| Annual 8 | 26 | | 90 |
| Annual 9 | 26 | | 85 |
| Annual 10 | 10 | | 33 |
| Annual 11 | 10 | | 31 |
| Annual 12 | 10 | ▽ | 27 |
| Annual 13 | 10 | | 25 |
| Annual 14 | 10 | | 27 |
| Annual 15 | 7 | | 28 |
| Annual 16 | 6 | | |
| Ani 17-18 | 5 | | |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

## RETROVIEW
## Amazing Spider-Man #107 ★★★

**"Spidey Smashes Thru!"**

**Smythe captures Spider-Man but he escapes and foils the villain's plan to establish a city-wide crime cartel. Meanwhile, Flash Thompson is taken away by Army officials.**

**Marvel**
**Apr 1972 • 21 pp.**
**Writer:** Stan Lee
**Pencils:** John Romita
**Inks:** Frank Giacoia
**Cover:** John Romita

Have I mentioned that I find these spider-robot stories to be pretty boring, as villains go? The lack of direct intervention makes them too impersonal for my taste. This one is better, because Smythe is inside the robot, and the plan is at least more ambitious than just killing Spidey. And, certainly, the action scenes are well done and maintain the usual high level of spider-excitement.

© Marvel

Last CGC copy: **9.8** **Then 20¢ NOW $26**

## AIRBOY COMICS

△ v5#11

**Fantasy and reality blend**

Airboy and Heap stories became more fantastic, as other contents were increasingly based on "a true story." The classic "Rats" two-parter was the basis for a sequel in 1987. Art by Carmine Infantino and Leonard Starr frequently turns up in this period.

image © 1948 Hillman Periodicals

Last model club — Airboy by Infantino — Airboy's dad appears — New Heap origin

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | FEB 48 $125 | MAR 48 $125 | APR 48 $125 | MAY 48 $125 | JUN 48 $125 | JUL 48 $125 | AUG 48 $125 | SEP 48 $125 | OCT 48 $125 | NOV 48 $150 |

# Amazing Spider-Man #108 ★★★★

© Marvel

**Marvel**
**May 1972 • 21 pp.**
**Writer:** Stan Lee
**Pencils:** John Romita
**Inks:** John Romita
**Cover:** John Romita

## "Vengeance from Vietnam!"

**After Flash is attacked, he tells Spider-Man of an incident in Vietnam in which he was blamed for shelling a temple where an old holy man and his daughter died after saving his life.**

John Romita has called this his favorite Spidey tale. The story has overtones of the war's atrocities that were making the news, especially the My Lai massacre that showed American soldiers reacting badly to the pressure of being in Vietnam. Flash is innocent, but nobody believes it, and he becomes a target of mysterious assassins.

**Last CGC copy: 9.8** **Then 20¢ NOW $26**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| Annual 19 | 5 | 17 |
| Annual 20 | 5 | |
| Annual 21 | 6 | |
| ➥Spidey marries | | |
| Anl 21/Direct | 6 | 21 |
| Annual 22 | 4 | |
| Anl 23-25 | 3 | |
| Annual 26 | 3 | 15 |
| Anl 27-1997 | 3 | |
| **Amazing Spider-Man (Vol. 2)** | | |
| MARVEL, 1999 | | |
| 1 | 6 | 29 |
| 1/DF Romita | 12 | |
| 1/DF Lee | 35 | |
| 1/Authentix | 8 | |
| 1/Sunburst | 6 | 24 |
| 2 | 3 | |
| 3-11 | 2 | |
| 12 | 3 | |
| 13-17 | 2 | |
| 18-19 | 3 | |
| 20 | 5 | |
| 21-24 | 2 | |
| 25/Speckle | 4 | |
| 25/Regular | 3 | |
| 26-29 | 2 | |
| 30 | 5 | 18 |
| ➥Straczynski starts | | |
| 31 | 2 | 10 |
| 32 | 4 | 14 |
| 33-34 | 4 | |
| 35 | 4 | 16 |
| 36 | 10 ▽ | 36 |
| 36/Dynamic | 25 | 85 |
| ➥9/11 Issue | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 37 | 3 | 12 |
| 38 | 3 | 11 |
| 39 | 3 | 12 |
| 40 | 2 | |
| 41 | 4 | 14 |
| 42 | 3 | |
| 43 | 3 | 13 |
| 44-49 | 2 | |
| 50 | 5 | 22 |
| 51-55 | 2 | |
| 56 | 2 | 8 |
| 57-58 | 3 | |
| Anl 1999-00 | 4 | |
| Anl 2001 | 3 | |
| **American Century** | | |
| DC, 2001 | | |
| 1-27 | 3 | |
| **America vs. the Justice Society** | | |
| DC, 1985 | | |
| 1 | 2 | |
| 2-4 | 1 | |
| **Angel** | | |
| DARK HORSE, 1999 | | |
| 1-17 | 3 | |
| **Angel** | | |
| DARK HORSE, 2001 | | |
| 1-4 | 3 | |
| **Angela** | | |
| IMAGE, 1994 | | |
| 1 | 4 | |
| 2 | 3 | 11 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 3 | 3 | |
| **Angel and the Ape** | | |
| DC, 1968 | | |
| 1 | 25 | 146 |
| 2 | 20 | |
| 3-7 | 15 | |
| **Angel and the Ape** | | |
| DC, 1991 | | |
| 1-4 | 1 | |
| **Angel and the Ape** | | |
| DC, 2001 | | |
| 1-4 | 3 | |
| **Animal Comics** | | |
| DELL, 1942 | | |
| 1 | 900 | |
| 2 | 450 | |
| 3 | 340 | |
| 4 | 150 | |
| 5 | 300 | |
| 6-7 | 135 | |
| 8 | 225 | |
| 9 | 225 | 360 |
| ➥War bonds cover | | |
| 10 | 225 | |
| 11-15 | 170 | |
| 16-20 | 130 | |
| 21-25 | 105 | |
| 26-30 | 80 | |
| **Animal Man** | | |
| DC, 1988 | | |
| 1 | 4 | |
| 2 | 3 | |
| 3-49 | 2 | |
| 50 | 3 | |
| 51-55 | 2 | |
| 56 | 4 | |
| 57-89 | 2 | |
| Annual 1 | 4 | |
| **Animaniacs** | | |
| DC, 1994 | | |
| 1 | 3 | |
| 2-Holiday 1 | 2 | |
| **Aphrodite IX** | | |
| IMAGE, 2000 | | |
| 0 | 2 | |
| 0/Wizard | 9 | |
| 0/Other Variants | 4 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 1/All Versions | 4 | 15 |
| 2/All Versions | 3 | |
| 3 | 2 | |
| 4/All Versions | 4 | |
| Ashcan 1 | 6 | |
| Ashcan 1/Ltd. | 5 | |
| **Aquaman** | | |
| DC, 1962 | | |
| 1 | 410 | |
| 2 | 100 | |
| 3-5 | 55 | |
| 6-12 | 45 | |
| 13-16 | 40 | |
| 17 | 50 | |
| 18 | 40 | |
| 19-21 | 30 | |
| 22 | 35 | |
| 23 | 35 | 194 |
| 24-29 | 35 | |
| 30 | 35 | 175 |
| 31-34 | 25 | |
| 35-36 | 20 | |
| 37 | 20 | 151 |
| 38-43 | 20 | |
| 44-46 | 18 | |
| 47 | 58 | 234 |
| 48-50 | 18 | |
| 51 | 18 | 194 |
| 52 | 29 | 149 |
| 53-55 | 15 | |
| 56 | 15 | 74 |
| 57-58 | 15 | |
| 59-60 | 7 | |
| 61 | 7 | 29 |
| 62 | 7 | |
| 63 | 7 | 29 |
| **Aquaman** | | |
| DC, 1986 | | |
| 1-4 | 3 | |
| Special 1 | 3 | |
| **Aquaman** | | |
| DC, 1989 | | |
| 1-5 | 2 | |
| Special 1 | 2 | |
| **Aquaman** | | |
| DC, 1991 | | |
| 1 | 2 | |
| 2-13 | 1 | |
| **Aquaman** | | |
| DC, 1994 | | |
| 0-2 | 3 | |
| 3-70 | 2 | |
| 71-75 | 3 | |
| 1000000 | 3 | |
| Annual 1 | 4 | |
| Annual 2 | 3 | |
| Annual 3 | 4 | |
| Anl 4-5 | 3 | |
| **Aquaman** | | |
| DC, 2003 | | |
| 1-14 | 3 | |
| 15 | 12 | |
| ➥Old costume back | | |
| 16-17 | 6 | |
| 18-20 | 3 | |
| **Aquaman Secret Files** | | |
| DC, 1998 | | |
| 1-2 | 5 | |
| **Aquaman: Time and Tide** | | |
| DC, 1993 | | |
| 1-4 | 2 | |
| **Arak Son of Thunder** | | |
| DC, 1981 | | |
| 1-50 | 1 | |
| Annual 1 | 1 | |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

# The Basics



Encasing comic books in plastic? Sounds crazy!

But it isn't as crazy as it sounds...

Judging the condition of an older comic book is one of the most challenging parts of collecting. When a minor difference in grade equates to thousands of dollars, everyone needs to agree.

In the past, a lot of people outside the hobby who **might** have been interested in investing in comics avoided them for this reason. You just can't get a college degree in comic-book grading!

With the advent of third-party grading services, anyone can buy and sell investment-grade comic books, regardless of their background.

That's had some interesting effects. Sales of comic books online have skyrocketed. And people have been willing to pay more for "slabbed" versions of many (but **not** all!) comics, because the grade makes it easier to resell.

Art: Chuck Fiala

**Volume 5** **Volume 6**

# Brodie's Law #1-2

The publisher's hook for this series is: "What would the law mean, if every day had a different face?" It's an intriguing premise; more interesting, though, is that the first issue barely touches on this, yet the story is none the worse for that.

PULP THEATRE ENTERTAINMENT

WRITERS:
**ALAN GRANT, DAVID BIRCHAM, DALEY OSIYEMI**

ARTIST:
**DAVID BIRCHAM**

COLOR • 24 POS.@ **$2.95@**

Jack Brodie is a vigilante who changes identities on a regular basis to stay ahead of both the law and the crooks. But the introduction is content to focus on a hard-boiled but otherwise normal guy, driven by the love of his son to rescue his ex-wife from a drug lord's virtual enslavement. The second issue finds Brodie pursued by a former ally. These elements by themselves are interesting enough, without the whole identity switcheroo.

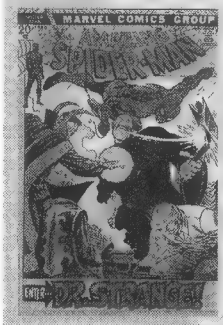
Bircham takes a minimalist approach with the colors; his almost-exclusive use of red, orange, and brown hues delivers a surprisingly rich look that's atypical of such efforts. The line art has a kind of shadowy grunginess to it, making it supportive of the story's dirty, urban mood. It's not the story people might think it is, but they'll enjoy it, anyway.

★★★ — **Jim Johnson**

www.brodieslaw.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Archer & Armstrong** | | |
| VALIANT, 1992 • | | |
| 0-7 | 3 | |
| 8 | 5 | |
| 9-26 | 3 | |
| **Archie** | | |
| ARCHIE, 1942 | | |
| 1 | 12200 | |
| 2 | 3325 | |
| 3 | 2175 | |
| 4 | 1100 | |
| 5 | 1000 | |
| 6 | 740 | |
| 7-9 | 660 | |
| 10 | 585 | |
| 11-15 | 475 | |
| 16-20 | 400 | |
| 21-24 | 325 | |
| 25-30 | 275 | |
| 31-35 | 220 | |
| 36-40 | 175 | |
| 41-50 | 125 | |
| 51-60 | 110 | |
| 61-70 | 70 | |
| 71-80 | 56 | |
| 81-90 | 44 | |
| 91-99 | 34 | |
| 100 | 55 | |
| 101-120 | 22 | |
| 121-140 | 16 | |
| 141-150 | 13 | |
| 151-180 | 9 | |
| 181-200 | 5 | |
| 201-250 | 3 | |
| 251-547 | 2 | |
| Annual 1 | 1350 | |
| Annual 2 | 660 | |
| Annual 3 | 475 | |
| Annual 4 | 345 | |
| Annual 5 | 285 | |
| Annual 6 | 180 | |
| Annual 7 | 160 | |
| Annual 8 | 135 | |
| Annual 9 | 120 | |
| Annual 10 | 110 | |
| Annual 11 | 70 | |
| Annual 12 | 60 | |
| Annual 13 | 58 | |
| Anl 14-15 | 50 | |
| Anl 16-17 | 26 | |
| Anl 18-19 | 22 | |
| Annual 20 | 14 | |
| Anl 21-22 | 9 | |
| Anl 23-26 | 8 | |
| **Archie Giant Series Magazine** | | |
| ARCHIE, 1954 | | |
| 1 | 750 | |
| 2 | 475 | |
| 3-4 | 325 | |
| 5-6 | 275 | |
| 7-8 | 200 | |
| 9-10 | 185 | |
| 11 | 140 | |
| 12 | 125 | |
| 13 | 140 | |
| 14-15 | 110 | |
| 16 | 125 | |
| 17 | 110 | |
| 18 | 125 | |
| 19 | 110 | |
| 20 | 100 | |
| 21 | 85 | |
| 22 | 60 | |
| 23 | 80 | |
| 24-25 | 60 | |
| 26 | 80 | |
| 27 | 60 | |
| 28 | 80 | |
| 29-30 | 60 | |
| 31-141 | 40 | |
| 142 | 45 | |
| 143-160 | 20 | |
| 161-180 | 12 | |
| 181-200 | 10 | |
| 201-220 | 8 | |
| 221-250 | 6 | |
| 251 | 4 | |
| 452-550 | 3 | |
| 551-632 | 2 | |
| **Archie's Girls Betty & Veronica** | | |
| ARCHIE, 1950 | | |
| 1 | 1400 | |
| 2 | 675 | |
| 3 | 485 | |
| 4-5 | 375 | |
| 6-10 | 285 | |
| 11-19 | 225 | |
| 20-29 | 165 | |
| 30-39 | 115 | |
| 40-50 | 85 | |
| 51-60 | 55 | |
| 61-70 | 45 | |
| 71-90 | 32 | |
| 91-110 | 24 | |
| 111-140 | 16 | |
| 141-160 | 13 | |
| 161-180 | 10 | |
| 181-200 | 7 | |
| 201-250 | 5 | |
| 251-319 | 3 | |
| 320 | 8 | |
| 321 | 4 | |
| 322-347 | 3 | |
| Annual 1 | 525 | |
| Annual 2 | 325 | |
| Anl 3-4 | 265 | |
| Annual 5 | 250 | |
| Annual 6 | 175 | |
| Annual 7 | 150 | |
| Annual 8 | 100 | |
| **Archie's Pal Jughead** | | |
| ARCHIE, 1949 | | |
| 1 | 2000 | |
| 2 | 675 | |
| 3 | 350 | |
| 4-5 | 230 | |
| 6-10 | 150 | |
| 11-15 | 95 | |
| 16-20 | 85 | |
| 21-30 | 55 | |
| 31-40 | 38 | |
| 41-60 | 22 | |
| 61-80 | 16 | |
| 81-100 | 10 | |
| 101-120 | 7 | |
| 121-126 | 5 | |
| Annual 1 | 650 | |
| Annual 2 | 350 | |
| Annual 3 | 145 | |
| Annual 4 | 85 | |
| Annual 5 | 65 | |
| Annual 6-8 | 45 | |
| **Archie's Pal Jughead Comics** | | |
| ARCHIE, 1993 | | |
| 46-154 | 2 | |

## RETROVIEW
## Amazing Spider-Man #109 ★★★★



**"Enter: Dr. Strange!"**

**Flash's captors intend to kill him, but Spider-Man prevents that with the aid of Doctor Strange. The holy man revives and exonerates Flash.**

Bringing in ole Doc Strange was a fascinating idea — was it because he, too, is inscrutable and deals in ancient arts? But this is mostly Flash's story, as the daughter (who escaped death) tries to explain to Flash why he must die, and he tries to argue the point. In a pivotal scene, Gwen yells at Aunt May to stop babying Peter because she loves him as a man, not the boy May wants him to be. Whew!

**Marvel**
**Jun 1972 • 21 pp.**
**Writer:** Stan Lee
**Pencils:** Gil Kane
**Inks:** John Romita
**Cover:** John Romita

**Best GGC copy: 9.8** **Then 20¢ NOW $26**

© Marvel

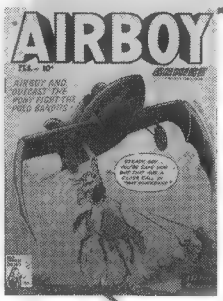
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Archie's TV Laugh-Out** | | |
| ARCHIE, 1969 | | |
| 1 | 42 | |
| 2 | 24 | |
| 3-5 | 16 | |
| 6 | 12 | |
| 7 | 22 | |
| 8-10 | 12 | |
| 11-20 | 9 | |
| 21-30 | 7 | |
| 31-40 | 6 | |
| 41-60 | 4 | |
| 61-106 | 3 | |
| **Armageddon 2001** | | |
| DC, 1991 | | |
| 1-2 | 2 | |
| **Armageddon: Inferno** | | |
| DC, 1992 | | |
| 1-4 | 1 | |
| **Armageddon: The Alien Agenda** | | |
| DC, 1991 | | |
| 1-4 | 1 | |
| **Arrowsmith** | | |
| DC, 2003 | | |
| 1-6 | 3 | |
| **Arrowsmith/ Astro City** | | |
| DC, 2004 | | |
| 1 | 3 | |
| **Artesia** | | |
| SIRIUS, 1999 | | |
| 1-6 | 3 | |
| **Ascension** | | |
| IMAGE, 1997 | | |
| 0-0/Gold | 3 | |
| 0/Ltd. | 4 | |
| 0.5 | 4 | |
| 1/All variants | 3 | |
| 2-22 | 3 | |
| Ashcan 1 | 4 | |
| **Ash** | | |
| EVENT, 1994 | | |
| 0 | 4 | |
| 0.5/All variants | 3 | |
| 1 | 3 | |
| 1 | 4 | |
| 2-6 | 3 | |
| **Astonishing Spider-Man** | | |
| MARVEL | | |
| 1-32 | 4 | |
| **Astonishing Tales** | | |
| MARVEL, 1970 | | |
| 1 | 36 | 146 |
| 2 | 14 | 56 |
| 3 | 14 | 56 |
| 4 | 14 | 54 |
| 5 | 14 | 66 |
| 6 | 10 | 41 |
| 7 | 12 | 54 |
| 8 | 13 | 52 |
| 9 | 9 | 36 |
| 10 | 9 | |
| 11 | 9 | 37 |
| 12 | 21 | 85 |
| ➥Man-Thing story | | |
| 13-24 | 4 | |
| 25 | 30 ▲ | 97 |
| ➥1st Deathlok | | |
| 26 | 9 ▲ | 41 |
| 27-32 | 4 | |
| 33 | 10 | 39 |
| 34 | 4 | |
| 35 | 4 | 17 |
| 35/30 cent | 20 | |
| 36 | 4 | 21 |
| 36/30 cent | 20 | 21 |
| **Astonishing X-Men** | | |
| MARVEL, 1995 | | |
| 1 | 3 | |
| 2-4 | 2 | |
| **Astonishing X-Men** | | |
| MARVEL, 1999 | | |
| 1 | 5 | |
| 2-3 | 3 | |
| **Astonishing X-Men** | | |
| MARVEL, 2004 | | |
| 1 | 5 | |
| ➥Whedon starts | | |
| 1/Cassaday | 95 | |
| 1/Del Otto | 12 | |
| 2-3 | 3 | |
| **Astro City Local Heros** | | |
| DC, 2003 | | |
| 1-5 | 3 | |
| **Astro City (Vol. 1)** | | |
| IMAGE, 1995 | | |
| 1 | 3 | |
| 2 | 2 | |
| 3 | 2 | 8 |
| 4-6 | 2 | |
| **Astro City (Vol. 2)** | | |
| IMAGE, 1996 | | |
| 0.5 | 3 | |
| 1 | 4 | |
| 1/3-D | 5 | |
| 2-22 | 3 | |
| **Atlantis Chronicles** | | |
| DC, 1990 | | |
| 1-7 | 3 | |
| **Atom** | | |
| DC, 1962 | | |
| 1 | 450 | |
| 2 | 220 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

**Krause publishes the ONLY books that list Near Mint prices for comic books!**

Get them from your local retailer or order them from www.krausebooks.com!




△ V8#1

## AIRBOY COMICS

### Bowling and a giant sea slug

While Heap and Airboy continued to star in fantastic adventures, the title otherwise focused on other genres, including sports (including a Bob Powell piece on bowling), Westerns, and "true stories." Boy detective Swifty Chase came and went, as did other characters.

image © 1950 Hillman Periodicals

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| | | Airboy meets no-thumb race | Sea slug, bowling | Zzed appears | Origin of Heap | | Origin of Heap | 1st Chase | No Heap | |
| NM Price | FEB 50 $90 | MAR 50 $90 | APR 50 $90 | MAY 50 $90 | JUN 50 $90 | JUL 50 $90 | AUG 50 $90 | SEP 50 $90 | OCT 50 $90 | NOV 50 $90 |

## Amazing Spider-Man #110 ★★★

© Marvel

**Marvel**
**Jul 1972 • 20 pp.**
**Writer:** Stan Lee
**Pencils:** John Romita
**Inks:** John Romita
**Cover:** John Romita

### "The Birth of ... The Gibbon!"

**An outcast dresses like a gibbon and confronts Spider-Man with an offer to be his partner. It isn't received well.**

Did Lee and Romita walk through the zoo when they were desperate for villains? Granted, they show this guy isn't much, being more misguided than evil, and Spidey easily defeats him when he needs to. But, geez, when you're creating a guy called The Gibbon, you've reached the bottom of the animal-like villain barrel! Even if the goal is to start him out weakly so he gains impact next month, it's still hard to worry about facing a guy called The Gibbon.

**Best CGC copy 9.6** **Then 20¢ NOW $26**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 3 | 170 | |
| 4-5 | 125 | |
| 6 | 90 | |
| 7 | 150 | |
| ➥Hawkman app. | | |
| 8-9 | 90 | |
| 10-13 | 85 | |
| 14 | 85 | 345 |
| ➥Hawkman app. | | |
| 15 | 85 | |
| 16-17 | 45 | |
| 18 | 45 ▲ | 211 |
| 19-20 | 45 | |
| 21-23 | 35 | |
| 24 | 35 | 137 |
| 25-28 | 35 | |
| 29 | 90 | |
| 30 | 35 | |
| 31 | 46 | 185 |
| 32-33 | 35 | |
| 34 | 35 | 137 |
| 35-38 | 40 | |
| Special 1-2 | 3 | |

**Atom and Hawkman**
DC, 1968

| | | |
|---|---|---|
| 39-41 | 30 | |
| 42 | 30 | 121 |
| 43-45 | 30 | |

**Aurora Comic Scenes**
AURORA, 1974

| | | |
|---|---|---|
| 181-183 | 25 | |
| 184 | 25 | 26 |
| ➥Hulk minicomic | | |
| 185-193 | 25 | |

**Authority**
DC, 1999

| | | |
|---|---|---|
| 1 | 5 | 20 |
| 2-3 | 4 | |
| 4-6 | 3 | |
| 7 | 3 | 10 |
| 8-29 | 3 | |
| Annual 2000 | 4 | |

**Authority**
DC, 2003

| | | |
|---|---|---|
| 0-13 | 3 | |

**Authority/Lobo Christmas Special**
DC, 2003

| | | |
|---|---|---|
| 1 | 5 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Avengelyne** | | |
| MAXIMUM, 1995 | | |
| 1 | 3 | |
| 1/Gold | 4 | |
| 2-3 | 3 | |
| Ashcan 1 | 4 | |
| **Avengelyne** | | |
| MAXIMUM, 1996 | | |
| 0 | 3 | |
| 0.5/Platinum | 4 | |
| 1 | 3 | |
| 2 | 4 | |
| 3-15 | 3 | |
| **Avengers** | | |
| MARVEL, 1963 | | |
| 0 | 3 | |
| 1 | 3560 | 14875 |
| ➥1st Avengers | | |
| 1.5 | 3 | |
| 2 | 850 | 3425 |
| 3 | 475 | |
| 4 | 1550 | 5063 |
| ➥Cap America joins | | |
| 4/Golden Record | 90 | 164 |
| 5 | 250 | |
| 6-8 | 185 | |
| 9 | 200 | |
| ➥1st Wonder Man | | |
| 10 | 200 △ | 697 |
| ➥1st Hercules | | |
| 11 | 200 | 1111 |
| ➥Spider-Man app. | | |
| 12-14 | 125 | |
| 15 | 125 △ | 364 |
| 16 | 125 | |
| 17 | 100 ▽ | 418 |
| 18 | 100 △ | 389 |
| 19 | 125 | 533 |
| 20 | 75 | 336 |
| 21 | 65 | |
| 22 | 65 | 250 |
| 23 | 65 | 296 |
| 24 | 65 ▽ | 146 |
| 25 | 65 | 368 |
| 26-27 | 65 | |
| 28-29 | 50 | |
| 30 | 50 | 201 |
| 31 | 43 | |
| 32 | 43 | 151 |
| 33 | 43 | 216 |
| 34 | 43 | 235 |
| 35 | 43 | 177 |
| 36 | 43 | 109 |
| 37 | 43 | 159 |
| 38 | 43 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 39 | 43 | 173 |
| 40 | 43 | 155 |
| 41 | 43 | 163 |
| 42 | 43 | 200 |
| 43 | 43 | 175 |
| 44 | 43 | 145 |
| 45 | 43 | 206 |
| 46 | 35 | 125 |
| 47 | 35 | 151 |
| 48 | 35 | 150 |
| 49 | 35 | 130 |
| 50 | 35 | 120 |
| 51 | 35 | 150 |
| 52 | 38 | 158 |
| 53 | 45 △ | 247 |
| ➥X-Men app | | |
| 54 | 38 | 126 |
| 55 | 38 | 121 |
| 56 | 38 | 215 |
| 57 | 110 | 445 |
| ➥1st Vision | | |
| 58 | 70 | 260 |
| 59 | 40 | |
| 60 | 40 ▽ | 161 |
| 61 | 30 | 116 |
| 62 | 30 | 132 |
| 63 | 30 | 118 |
| 64 | 30 | 114 |
| 65 | 30 △ | 101 |
| 66 | 30 ▽ | 122 |
| 67 | 44 | 191 |
| 68 | 22 | |
| 69 | 22 △ | 113 |
| 70 | 22 | |
| 71 | 50 | 220 |
| ➥1st Invaders | | |
| 72 | 23 | 93 |
| 73 | 23 | 105 |
| 74 | 23 | 107 |
| 75 | 23 | 100 |
| 76 | 23 | 96 |
| 77 | 23 | 80 |
| 78 | 23 | 102 |
| 79 | 23 | 93 |
| 80 | 23 | |
| 81 | 23 | 88 |
| 82 | 23 | 111 |
| 83 | 36 | 153 |
| ➥1st Valkyrie | | |
| 84 | 23 | |
| 85 | 23 | 97 |
| 86 | 23 | 100 |
| 87 | 40 | 167 |
| 88 | 20 | 95 |
| 89 | 20 | |
| 90 | 20 | 89 |

# Do-it-Yourself Grading

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions...

## Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

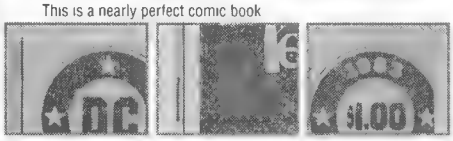
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers

## Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book




The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

## Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

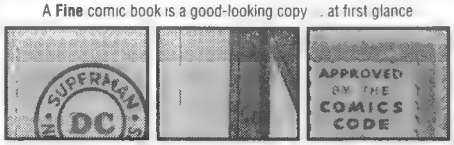
There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book

## Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy ... at first glance




The term for this grade is the same one used for **CGC's 6.0 grade.**

This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair

Stress lines around the staples and more rounded corners are permitted.

## Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems

The term for this grade is the same one used for **CGC's 4.0 grade.**

Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible

## Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing

The term for this grade is the same one used for **CGC's 2.0 grade.**

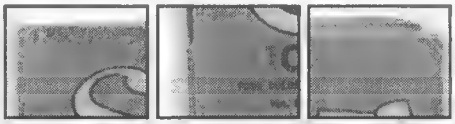
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade

Older Golden Age comic books often come in this condition

## Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.



The term for this grade is the same one used for **CGC's 1.0 grade.**

Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears

Tape may be present and is always considered a defect

## Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.

The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way

Copies may be in the process of disintegrating and may do so with even light handling.

Airboy's grandfather appears — Last Chase — Airboy with flying saucer — Bernie Krigstein art — Origin of Heap — Airboy's grandfather appears

| | 11 | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | DEC 50 | JAN 51 | FEB 51 | MAR 51 | APR 51 | MAY 51 | JUN 51 | JUL 51 | AUG 51 | SEP 51 | OCT 51 | NOV 51 | DEC 51 | JAN 52 |
| NM Price | $90 | $90 | $90 | $85 | $85 | $85 | $85 | $85 | $85 | $85 | $85 | $85 | $85 | $85 |

Volume 7 — Volume 8

# Bulldog Drummond

"Bulldog" Drummond returns from the trench warfare of World War I to become a private detective. His direct manner often confounds the authorities, even as they admire the determination he brings to his clients. Created in 1920 by H.C. McNeile as a sort of Brit version of the hard-boiled heroes appearing in American fiction, Drummond was the star of more than a dozen novels, almost two dozen movies, and a number of radio serials.

**MOONSTONE**
WRITER:
**WILLIAM MESSNER-LOEBS**
ARTIST:
**BRETT BARKLEY**
**B/W • 52 Pgs.**
**$4.95**

William Messner-Loebs brings much tough-guy humor to the story, wherein Drummond becomes the patsy of international spies bent on stealing a universal solvent that could change the nature of warfare forever.

Visually, I was impressed by Brett Barkley's art and storytelling and far less enamored of the Tim Seelig cover, which did a poor job of conveying what the reader will find inside. My only other complaint is that it appears that a page of the story was omitted and another page run twice. Mistakes happen, but, at five bucks a pop, someone should have checked the make-ready before the issue rolled off the presses.

★★★ — **Tony Isabella**

www.moonstonebooks.com

△ v9#2

## AIRBOY COMICS

### Fantastic Fifties stories

In 1952 and 1953, Airboy stories veered more and more into science fiction, while other features included Westerns and even some horror stories.

Eclipse published black-and-white reprints of *Air Fighters* #2-8 in the late 1980s.

Image © 1952 Hillman Periodicals

THE BOTTOM LINE

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Avengers** | | |
| 1963, CONTINUED | | |
| 91 | 20 | 89 |
| 92 | 20 | |
| 93 | 98 ▽ | 476 |
| ➥Double-size | | |
| 94 | 35 | 128 |
| 95 | 35 | 146 |
| 96 | 35 △ | 151 |
| 97 | 26 | 114 |
| 98 | 26 | 73 |
| 99 | 26 | 129 |
| 100 | 65 ▽ | 212 |
| ➥Knight gets sword | | |
| 101 | 18 | |
| 102 | 18 | 64 |
| 103 | 25 | 146 |
| ➥Sentinels | | |
| 104 | 18 | 79 |
| 105 | 18 | |
| 106 | 18 | 66 |
| 107 | 18 | 79 |
| 108 | 18 | 48 |
| 109 | 18 | |
| 110 | 22 | 103 |
| 111 | 22 | 86 |
| 112 | 18 | 97 |
| 113 | 13 | 42 |
| 114 | 13 | 63 |
| 115 | 13 | |
| 116 | 25 | 113 |
| ➥Defenders War | | |
| 117 | 20 | 77 |
| 118 | 20 | 85 |
| 119-120 | 12 | |
| 121 | 12 | 38 |
| 122 | 12 | 55 |
| 123 | 12 | 34 |
| 124 | 12 | 46 |
| 125 | 12 | 76 |
| 126-130 | 12 | |
| 131 | 8 | 46 |
| 132 | 8 | 35 |
| 133 | 8 | 33 |
| 134 | 8 | 33 |
| 135 | 8 | 38 |
| 136 | 8 | 28 |
| 137 | 8 | 29 |
| 138 | 8 | 25 |
| 139-140 | 8 | |
| 141 | 8 | 43 |
| 142 | 8 | 34 |
| 143 | 8 | 31 |
| 144 | 8 | 33 |
| 145-146 | 6 | |
| 146/30 cent. | 20 | |
| 147 | 6 | |
| 147/30 cent. | 20 | |
| 148 | 6 | |
| 148/30 cent. | 15 | 54 |
| 149 | 6 | 23 |
| 149/30 cent. | 15 | |
| 150 | 6 | 30 |
| 150/30 cent. | 15 | |
| 151 | 6 | 28 |
| 152 | 6 | 26 |
| 153-155 | 6 | |
| 156 | 8 | 48 |
| 157 | 6 | |
| 158 | 6 | 29 |
| 159-160 | 6 | |
| 160/35 cent. | 15 | |
| 161 | 6 | 26 |
| 161/35 cent | 15 | |
| 162 | 6 | 31 |
| 162/35 cent. | 15 | |
| 163 | 6 | 28 |
| 164-165 | 6 | |
| 166 | 6 | 23 |
| 167 | 5 | 17 |
| 168 | 5 | 28 |
| 169 | 5 | 17 |
| 170 | 5 | 16 |
| 171 | 5 | |
| 172 | 5 | 15 |
| 173 | 5 | 16 |
| 174-176 | 5 | |
| 177 | 5 | 10 |
| 178 | 5 | 23 |
| 179 | 5 | 13 |
| 180 | 5 | 17 |
| 181 | 5 | |
| 182 | 5 | 18 |
| 183 | 5 | 21 |
| 184 | 5 | 25 |
| 185 | 5 | 27 |
| 186 | 5 | 20 |
| 187 | 5 | 23 |
| 188 | 5 | |
| 189 | 5 | 25 |
| 190 | 5 | 16 |
| 191 | 5 | 25 |
| 192 | 5 | 20 |
| 193-194 | 5 | |
| 195 | 5 | 16 |
| 196 | 5 | 26 |
| 197-199 | 5 | |
| 200 | 7 | 35 |
| ➥Double-size | | |
| 201-210 | 3 | |
| 211 | 3 | 12 |
| 212-218 | 3 | |
| 219-224 | 2 | |
| 225 | 3 | 12 |
| 226-249 | 2 | |
| 250 | 3 | |
| 251-262 | 2 | |
| 263 | 3 | |
| 264-349 | 2 | |
| 350 | 3 | |
| 351-359 | 1 | |
| 360 | 3 | |
| 361-362 | 1 | |
| 363 | 3 | |
| 364-365 | 1 | |
| 366 | 4 | |
| ➥Foil cover | | |
| 367-368 | 1 | |
| 369 | 3 | |
| 370-374 | 1 | |
| 375 | 2 | |
| 375/Collector's | 3 | |
| 376-399 | 2 | |
| 400 | 4 | |
| 401-402 | 3 | |
| Annual 1 | 85 △ | 450 |
| Annual 2-3 | 26 | |
| Annual 4 | 23 | 92 |
| Annual 5 | 10 | |
| Annual 6 | 7 | |
| Annual 7 | 14 | 49 |
| Annual 8 | 6 | |
| Annual 9 | 4 | |
| Annual 10 | 20 | 34 |
| Anl 11-16 | 4 | |
| Anl 17-23 | 3 | |
| **Avengers** | | |
| MARVEL, 1996 | | |
| 1 | 3 | 13 |
| 2-11 | 2 | |
| 12 | 3 | |
| 13 | 2 | |
| **Avengers** | | |
| MARVEL, 1998 | | |
| 0 | 2 | |
| 1 | 4 | 12 |
| 2-5 | 3 | |
| 6-11 | 2 | |
| 12 | 3 | |
| 12/Variant | 7 | |
| 13-24 | 2 | |
| 25 | 3 | |
| 26-33 | 2 | |
| 34 | 3 | |
| 35-47 | 2 | |
| 48 | 4 | |
| 49 | 2 | |
| 50 | 3 | |
| 51-80 | 2 | |
| 81-82 | 3 | |
| 83-84 | 2 | |
| 85 | 4 | |
| Anl 1998 | 3 | |
| Anl 1999-00 | 4 | |
| Anl 2001 | 3 | |
| **Avengers Forever** | | |
| MARVEL, 1998 | | |
| 1 | 3 | |
| 1/Westfield | 5 | |
| 2-12 | 3 | |
| **Avengers/JLA** | | |
| DC, 2003 | | |
| 2, 4 | 6 | |
| **Avengers/ Thunderbolts** | | |
| MARVEL, 2004 | | |
| 1-5 | 3 | |
| **Avengers West Coast** | | |
| MARVEL, 1989 | | |
| 47-74 | 1 | |
| 75 | 2 | |
| 76-102 | 1 | |
| Annual 4-7 | 2 | |
| Annual 8 | 3 | |
| **Azrael** | | |
| DC, 1995 | | |
| 1-46 | 2 | |
| 47 | 4 | |
| 47/Ltd. | 6 | |
| 48-68 | 2 | |
| 69-74 | 3 | |
| 75 | 4 | |
| 76-100 | 3 | |
| Annual 1 | 4 | |
| Annual 2 | 3 | |
| Annual 3 | 4 | |
| 1000000 | 3 | |
| **Azrael Plus** | | |
| DC, 1996 | | |
| 1 | 3 | |
| **Babylon 5** | | |
| DC, 1995 | | |
| 1 | 5 | |
| 2-4 | 4 | |
| 5-11 | 3 | |
| **Bachelor Father** | | |
| DELL, 1962 | | |
| 2 | 50 | |
| **Backlash** | | |
| IMAGE, 1994 | | |
| 1-32 | 3 | |
| **Badger** | | |
| CAPITAL, 1983 | | |
| 1 | 4 | 19 |
| 2-5 | 3 | |
| 6-49 | 2 | |
| 50 | 4 | |
| 51 | 2 | |
| 52-54 | 3 | |
| 55-70 | 2 | |
| **Badger** | | |
| IMAGE, 1997 | | |
| 1-11 | 3 | |
| **Bad Girls** | | |
| DC, 2003 | | |
| 1-5 | 3 | |
| **Banana Splits** | | |
| GOLD KEY, 1969 | | |
| 1 | 30 | |
| 2 | 18 | |
| 3-5 | 14 | |
| 6-8 | 12 | |
| **Barbarians** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 6 | 32 |
| **Barbie and Ken** | | |
| DELL, 1962 | | |
| 1 | 200 | |
| 2 | 150 | 226 |
| 3-4 | 150 | |
| 5 | 165 | |
| **Barney and Betty Rubble** | | |
| CHARLTON, 1973 | | |
| 1 | 15 | |
| 2 | 10 | |
| 3-11 | 6 | |
| 12-23 | 5 | |
| **Batgirl** | | |
| DC, 2000 | | |
| 1 | 4 | 14 |
| 1-2 | 3 | |
| 2 | 4 | 10 |
| 3-5 | 4 | |
| 6-54 | 3 | |
| Annual 1 | 4 | |
| **Batgirl: Year One** | | |
| DC, 2003 | | |
| 1-9 | 3 | |
| **Bat Lash** | | |
| DC, 1968 | | |
| 1 | 25 | |
| 2-3 | 15 | |
| 4 | 15 △ | 48 |
| 5 | 15 | |
| 6 | 15 | 35 |
| 7 | 15 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

RETROVIEW

## Amazing Spider-Man #111 ★★★

**Marvel**
**Aug 1972 • 20 pp.**
Writer: Gerry Conway
Pencils: John Romita
Inks: John Romita
Cover: John Romita

### "To Stalk a Spider!"

**Kraven takes control of The Gibbon and turns him into a formidable fighter. Meanwhile, Peter gets a letter from Aunt May saying she's going away for a while.**

Let's just say that Kraven makes as much out of The Gibbon as he can, although the inking gives him more of a Hulkish appearance than probably was good for him. As always happens with mind-control victims, it's tough to make people act against their better natures, and that ultimately helps Spidey, as readers probably expected. More interesting is May's leaving and the guilt it heaps on Gwen.

© Marvel

Best CGC copy: **9.8** — **Then 20¢ NOW $26**

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| | FEB 52 | MAR 52 | APR 52 | MAY 52 | JUN 52 | JUL 52 | AUG 52 | SEP 52 | OCT 52 | NOV 52 |
| NM Price | $80 | $80 | $80 | $80 | $80 | $80 | $80 | $80 | $80 | $80 |

"Valkerie" returns ▲ — Frazetta prayer ad ▲ — Airboy time travel ▲ — Planet Eboli ▲

## Amazing Spider-Man #112 ★★★

© Marvel

**"Spidey Cops Out!"**

**Spider-Man's concern for his aunt's whereabouts leads him to ignore a mugging, which Jameson publicizes. Spidey learns a new crime boss is in town and has declared war.**

This ish offers a shift-of-gears approach, as Spidey wraps up the Gibbon adventure, spends time looking for his aunt, and learning about this mysterious crime boss, who will become a bigger deal in upcoming issues. The final panel, showing Doctor Octopus ambushing Spidey from behind, has a strong impact and comes out of nowhere after a fairly low-key issue of web-swinging.

**Marvel**
**Sep 1972 • 20 pp.**
**Writer:** Gerry Conway
**Pencils:** John Romita
**Inks:** John Romita
**Cover:** John Romita

Best CGC copy: **9.8**

**Then 20¢ NOW $26**

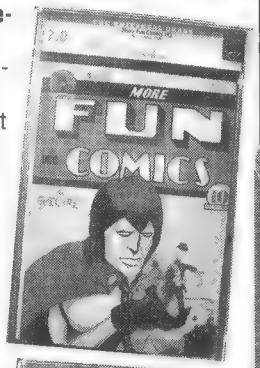
## Batman

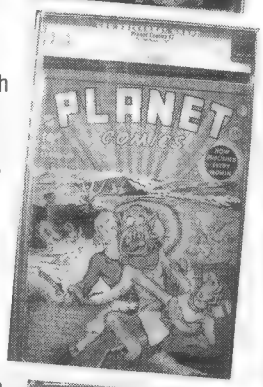
DC, 1940

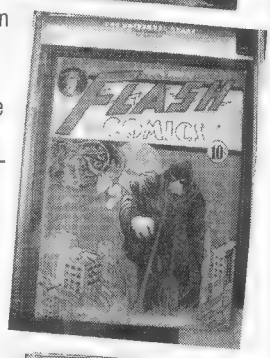
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 0 | 3 | |
| 1 ➥1st Catwoman | 78000 | |
| 2 | 13250 | |
| 3 | 9750 | |
| 4 | 7250 | |
| 5 ➥1st Batmobile | 5700 | |
| 6-7 | 4100 | |
| 8 | 4300 | |
| 9-10 | 4100 | |
| 11 | 4750 | |
| 12 ➥1st Batcave | 2900 | |
| 13-14 | 2775 | |
| 15 | 2625 | |
| 16 ➥1st Alfred | 4600 | |
| 17-20 | 1650 | |
| 21-22 | 1275 | |
| 23 | 2000 | |
| 24 | 1275 | |
| 25 | 2050 | |
| 26-30 | 1275 | |
| 31-36 | 950 | |
| 37 | 1200 | |
| 38 | 1000 | |
| 39 | 950 | |
| 40 | 1140 | |
| 41-43 | 760 | |
| 44 | 1080 | |
| 45-46 | 760 | |
| 47 ➥Batman origin | 3000 | |
| 48 | 965 | |
| 49 ➥1st Mad Hatter | 1350 | |
| 50-51 | 690 | |
| 52 | 850 | |
| 53-54 | 690 | |
| 55 | 850 | |
| 56-57 | 690 | |
| 58 | 750 | |
| 59-61 | 690 | |
| 62 ➥Catwoman origin | 1250 | |
| 63 | 575 | |
| 64 | 515 | |
| 65 | 575 | |
| 66 | 660 | |
| 67-68 | 515 | |
| 69 | 575 | |
| 70-72 | 515 | |
| 73 | 660 | |
| 74 | 550 | |
| 75-77 | 500 | |
| 78 | 585 | |
| 79-80 | 500 | |
| 81 | 485 | |
| 82-83 | 435 | |
| 84 | 485 | |
| 85-90 | 435 | |
| 91-99 | 400 | |
| 100 ➥Anniversary issue | 2000 | |
| 101-102 | 400 | |
| 103 | 400 | 1615 |
| 104 | 400 | |
| 105 | 490 | |
| 106-109 | 400 | |
| 110 | 425 | |
| 111-120 | 290 | |
| 121 ➥1st Mr. Freeze | 375 | |
| 122 | 225 | 929 |
| 123 | 220 | |
| 124-126 | 195 | |
| 127 ➥vs. Joker | 240 | |
| 128 | 195 | |
| 129 ➥Robin origin | 250 | |
| 130 | 195 | |
| 131 | 145 | |
| 132-135 | 130 | |
| 136 ➥vs. Joker | 215 | |
| 137-145 | 140 | |
| 146-147 | 110 | |
| 148 ➥vs. Joker | 140 | |
| 149-150 | 110 | |
| 151 | 90 | |
| 152 | 100 | |
| 153-154 | 85 | |
| 155 ➥1st SA Penguin | 300 | |
| 156-167 | 85 | |
| 168 | 85 | 345 |
| 169 | 90 | |
| 170 | 85 | |
| 171 ➥1st SA Riddler | 450 | |
| 172-175 | 75 | |
| 176 | 85 | |
| 177 | 75 | 272 |
| 178 | 75 | 375 |
| 179 ➥vs. Riddler | 120 | |
| 180 | 60 | 187 |
| 181 ➥1st Poison Ivy | 175 | |
| 182-185 | 60 | |
| 186 | 60 | 321 |
| 187 | 65 | 271 |
| 188 | 40 | |
| 189 ➥1st SA Scarecrow | 115 | |
| 190 | 45 | |
| 191 | 40 | |
| 192 | 40 | 263 |
| 193 | 70 | 284 |
| 194-196 | 40 | |
| 197 ➥Catwoman app. | 100 | 372 |
| 198 | 80 | |
| 199 | 40 | 190 |
| 200 ➥Robin origin | 100 ▲ | 305 |
| 201 | 35 | |
| 202 | 30 | 141 |
| 203-204 | 30 | |
| 205 | 30 | 127 |
| 206-212 | 30 | |
| 213 | 45 | |
| 214-217 | 30 | |
| 218 ➥Giant-size | 50 | 206 |
| 219 | 50 | |
| 220-221 | 30 | |
| 222 | 50 | |
| 223 | 40 | |
| 224-225 | 30 | |
| 226 | 30 | 187 |
| 227 | 30 | 353 |
| 228 | 40 | |
| 229 | 30 | 149 |
| 230-231 | 30 | |
| 232 ➥1st Ra's al Ghul | 100 | 377 |
| 233 | 30 | |
| 234 ➥1st SA Two-Face | 115 | 442 |
| 235 | 17 | |
| 236 | 17 | 65 |
| 237 ➥1st Reaper | 75 | 331 |
| 238 ➥100 pages | 65 | |
| 239 | 17 | |
| 240 | 17 | 72 |
| 241 | 17 | |
| 242 | 17 | 76 |
| 243 ➥vs. Ra's al Ghul | 40 | 242 |
| 244 ➥vs. Ra's al Ghul | 40 | 167 |
| 245 | 40 | |
| 246 | 15 | |
| 247 | 15 | 51 |
| 248 | 15 ▽ | 86 |
| 249 | 15 | 60 |
| 250 | 15 | 48 |
| 251 ➥vs. Joker | 60 | 257 |
| 252-253 | 14 | |
| 254-255 | 32 | |
| 256 | 32 | 118 |
| 257 | 32 | |
| 258 | 32 | 153 |
| 259-261 | 32 | |
| 262 ➥vs. Joker | 13 ▽ | 58 |
| 263 | 9 | 60 |
| 264-266 | 9 | |
| 267 | 8 | 16 |
| 268-277 | 8 | |
| 278 | 8 | 18 |
| 279-280 | 8 | |
| 281 | 8 | 25 |
| 282-284 | 8 | |
| 285 | 8 | 32 |
| 286 ➥vs. Joker | 12 | 45 |
| 287-290 | 9 | |
| 291 | 9 | 54 |
| 292-294 | 9 | |
| 295 | 8 | 20 |
| 296-298 | 8 | |
| 299 | 8 | 23 |
| 300 | 15 | 60 |
| 301-306 | 7 | |
| 307 | 7 | 20 |
| 308 | 7 | 32 |
| 309-316 | 7 | |
| 317 | 7 | 25 |
| 318-331 | 7 | |
| 332 | 8 | |
| 333-352 | 7 | |
| 353 | 5 | 17 |
| 354-356 | 7 | |
| 357 | 9 | |
| 358-365 | 7 | |
| 366 | 6 | 24 |
| 367 | 7 | |
| 368 | 8 | |
| 369-370 | 6 | |
| 371-399 | 5 | |
| 400 | 10 | 39 |
| 401-403 | 4 | |
| 404 | 5 △ | 19 |
| 405 | 6 △ | 22 |
| 406 | 5 | 18 |
| 407 | 5 | 12 |
| 408 | 5 | |
| 409-416 | 3 | |
| 417 | 5 | 17 |
| 418 | 4 | 10 |
| 419-420 | 4 | |
| 421-425 | 3 | |
| 426 | 6 | 23 |
| 427 | 6 | |
| 427/Direct ed. | 4 | 17 |
| 428 | 6 ▽ | 23 |
| 429 | 4 | 13 |
| 430 | 3 | |
| 431-435 | 2 | |
| 436 | 3 | |
| 437-441 | 2 | |
| 442 | 3 | |
| 443-456 | 2 | |
| 457 | 3 | |
| 458-486 | 2 | |
| 487 | 1 | |
| 488-492 | 3 | |
| 492/Silver | 5 | |
| 493 | 3 | 11 |
| 494-496 | 2 | |
| 497 | 3 | 12 |
| 498-500 | 2 | |
| 500/Collector's | 4 | |
| 501-515 | 2 | |
| 515/Variant | 4 | 14 |
| 516-530 | 2 | |
| 530/Variant | 3 | |
| 531 | 2 | |
| 531/Variant | 3 | |

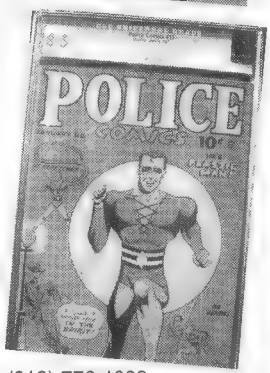
## Auction News

### September Swenson auction features comics found under a bed




Kansas-based **Swenson Real Estate & Auction Service Inc.** will hold its second comic-book auction Sept. 18 at the Wichita (Kansas) Hilton Airport Hotel with 185 lots from the collection of **Fred** and **Irene Henschel**.

In late March, while preparing for the Henschel's estate sale, auctioneers discovered more than 400 Golden Age comics stored under a bed in the couple's home.

In early April, 120 of the comics were sold, along with many household items, with the remainder of the comics being held for this later sale.

All 185 comics have been CGC-graded and range from 1.0 (Fair) for copies of ***Action Comics* #12** and ***Action Comics* #13** to 9.4 (Near Mint) for a copy of ***Flash Comics* #21**, with many other comics falling in the 7.0 (Fine/Very Fine) to 8.5 (Very Fine+) range.

Other comics in the sale include a *More Fun* #62 in 7.0 (Fine/Very Fine), a *Planet Comics* #2 in 7.0 (Fine/Very Fine), and a *Police Comics* #15 in 8.5 (Very Fine+).

None of the lots has a reserve price; however, a 10% buyer's premium will be added to all final totals. Online bidding is available through *www.proxibid.com*, and all the lots can be viewed at Swenson's website at *www.swensonauction.com*.

A full-color flyer showing many of the lots was also included with ***CBG* #1597**.

More information is available from Swenson at (316) 776-1302.

***— Brent Frankenhoff***



Planet Eboli — Airboy time travel — Last issue

| | 11 | 12 | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|---|
| | DEC 52 | JAN 53 | FEB 53 | MAR 53 | APR 53 | MAY 53 |
| NM Price | $80 | $80 | $80 | $80 | $80 | $80 |

Volume 9 — Volume 10

**Air Fighters Classics** (Eclipse)

| | Reprints AF #2 | Reprints AF #3 | Reprints AF #4 | Reprints AF #5 | Reprints AF #6 | Reprints AF #7 |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| | NOV 87 | JAN 88 | MAR 88 | MAY 88 | JAN 89 | MAY 89 |
| | $5 | $5 | $5 | $5 | $5 | $5 |

# Cannon God Exaxxion Stage 3

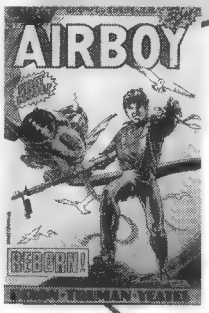
Earth is being conquered by the alien Riofaldians. His mad-scientist grandfather gives Tokyo high-schooler Hoichi Kano a huge mega-robot battle suit, Exaxxion, to fight the colonizing invaders. Piloting a giant robot to save the world is every red-blooded teen's dream, right? But Grandpa's gung-ho plans call for massive battles in the streets of major cities without regard for thousands of deaths of innocent bystanders. What kind of hero causes almost as many deaths as the cruel aliens? In Stage 3 the enemy learns the real identity of Exaxxion's mystery pilot. Hoichi rescues his girlfriend Akane without either knowing that the Riofaldians have turned her into an innocent Trojan horse by inserting nanotech sabotage devices into her.

**DARK HORSE**
WRITER:
**KENICHI SONODA**
ARTIST:
**KENICHI SONODA**
**B/W • 224 Pgs.**
**$15.95**

Kenichi Sonoda writes top-notch futuristic military SF manga featuring high-tech weaponry and spy devices, rather than brainless monsters, but there is a grim emphasis on civilian casualties. Sonoda's art is also full of his beauteous babes, both human and Riofaldian. Yowzah!

★★★½ — **Fred Patten**

www.darkhorse.com
ISBN: 1-59307-087-X




△ #1

# AIRBOY™

## He's dead, Davy!

The Airboy who fought Misery and Zzed and coped with Valkyrie is back, and — Wups! No, he's dead, and now it's his *son's* turn to wear the outfit and fly the plane. Co-created by Charles Dixon and Tim Truman, Davy's first inker is Tom Yeates.

Image © 1986 Chuck Dixon, TimTruman, Tom Yeates

Misery, Skywolf,Birdie

Heap returns

Valkyrie returns, Dave Stevens cover

More pages, Skywolf backups start

| NM Price | 1 JUL 86 $2 | 2 JUL 86 $2 | 3 AUG 86 $2 | 4 AUG 86 $2 | 5 SEP 86 $2 | 6 SEP 86 $2 | 7 OCT 86 $2 | 8 OCT 86 $2 | 9 NOV 86 $2 | 10 NOV 86 $1 |
|---|---|---|---|---|---|---|---|---|---|---|

THE BOTTOM LINE

# RETROVIEW
# Amazing Spider-Man #113 ★★★

**"They Call the Doctor ... Octopus!"**

**Spider-Man hurts his arm during his battle with Doctor Octopus. He escapes but loses his mask and winds up with an ulcer that lays him low.**

Could the title get any more dramatic without saying anything? Stan would be proud, but he turned editing chores over to Roy Thomas last issue, ending an era. Sob! This story seems to be a retrospective on past Spidey bits of business, with Peter losing his mask, hurting his arm, gaining a medical condition, and still soldiering on. It all works pretty well but seems awfully derivative. We also meet the mysterious crime boss.

© Marvel

**Marvel**
**Oct 1972 • 20 pp.**
**Writer:** Gerry Conway
**Pencils:** John Romita
**Inks:** John Romita, Tony Mortellaro, Jim Starlin
**Cover:** John Romita

Best CGC copy: **9.8** — **Then 20c NOW $33**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Batman** CONTINUED | | |
| 532 | 2 | |
| 532/Variant | 3 | |
| 533-535 | 2 | |
| 535/Variant | 4 | |
| 536-549 | 2 | |
| 550 | 3 | |
| 550/Variant | 4 | |
| 551-562 | 2 | |
| 563-564 | 3 | |
| 565-599 | 2 | |
| 600 | 4 | 12 |
| 601-607 | 2 | |
| 608 ➥Jim Lee begins | 5 | 18 |
| 609 | 4 | 14 |
| 610 | 2 | 12 |
| 611 | 2 | |
| 614 | 2 | 8 |
| 615-616 | 2 | |
| 617 | 3 | 14 |
| 618 | 3 | 13 |
| 619 | 3 | 12 |
| 619 | 3 | 12 |
| 620-630 | 2 | |
| 1000000 | 3 | |
| Annual 1 | 540 | |
| Annual 2 | 275 | |
| Annual 3 | 215 | |
| Anl 4-5 | 110 | |
| Anl 6-7 | 85 | |
| Annual 8 | 7 | |
| Anl 9-11 | 6 | |
| Anl 12-13 | 5 | |
| Anl 14-15 | 3 | |
| Ann 15/Silver | 2 | |
| Anl 16-18 | 3 | |
| Annual 19 | 4 | |
| Annual 20 | 3 | |
| Annual 21 | 4 | |
| Anl 22-23 | 3 | |
| Annual 24 | 4 | |
| Giant 1-2 | 5 | |
| Giant 3 | 6 | |
| **Batman Adventures** DC, 1992 | | |
| 1-24 | 2 | |
| 25 | 3 | |
| 26-36 | 2 | |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| Holiday 1 | 3 | |
| **Batman Adventures: Mad Love** DC, 1994 | | |
| 1 | 8 | 9 |
| **Batman and Robin Adventures** DC, 1995 | | |
| 1 | 3 | |
| 2-24 | 2 | |
| 25-36 | 3 | |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| **Batman and Robin Adventures: Sub-Zero** DC, 1998 | | |
| 1 | 4 | |
| **Batman and Superman: World's Finest** DC, 1999 | | |
| 1 | 3 | |
| 2-10 | 2 | |
| **Batman and the Outsiders** DC, 1983 | | |
| 1 | 3 | 21 |
| 2-Annual 2 | 2 | |
| **Batman Beyond (Mini-Series)** DC, 1999 | | |
| 1 | 3 | |
| 2-6 | 2 | |
| **Batman Beyond** DC, 1999 | | |
| 1 | 3 | 14 |
| 2-24 | 2 | |
| **Batman Beyond: Return of the Joker** DC, 2001 | | |
| 1 | 3 | |
| **Batman Beyond Special Origin Issue** DC, 1999 | | |
| 1 | 1 | |
| **Batman Black and White** DC, 1996 | | |
| 1 | 4 | |
| 2-4 | 3 | |
| **Batman Chronicles** DC, 1995 | | |
| 1-12 | 4 | |
| 13-23 | 3 | |
| **Batman: Cult** DC, 2003 | | |
| 1 | 20 | |
| **Batman Family** DC, 1975 | | |
| 1 | 14 | 57 |
| 2 | 10 | |
| 3-4 | 8 | |
| 5 | 8 | 29 |
| 6 | 8 | 29 |
| 7-8 | 6 | |
| 9-10 | 7 | |
| 11 | 7 | 30 |
| 12 | 7 | |
| 13-14 | 5 | |
| 15 | 5 | 37 |
| 16 | 5 | |
| 17-19 | 7 | |
| 20 | 7 ▽ | 30 |
| **Batman: Gotham Adventures** DC, 1998 | | |
| 1-10 | 3 | |
| 11-60 | 2 | |
| **Batman: Gotham Knights** DC, 2000 | | |
| 1-54 | 3 | |
| 55 | 4 | |
| **Batman: Harley & Ivy** DC, 2004 | | |
| 1-3 | 3 | |
| **Batman: Hush Double Feature** DC, 2003 | | |
| 1 | 5 | 11 |
| **Batman: Legends of the Dark Knight** DC, 1989 | | |
| 0 | 3 | 11 |
| 1 | 3 | 10 |
| 2-15 | 3 | |
| 16 | 4 | |
| 17-20 | 3 | |
| 21-26 | 2 | |
| 27 | 3 | |
| 28-49 | 2 | |
| 50 | 4 | |
| 51-99 | 2 | |
| 100 | 5 | |
| 101-119 | 2 | |
| 120 | 4 | |
| 121-157 | 2 | |
| 158-181 | 3 | |
| Annual 1 | 5 | |
| Annual 2-7 | 4 | |
| Special 1 | 7 | |
| **Batman: No Law and a New Order** DC | | |
| 1 | 6 | |
| **Batman: No Man's Land** DC, 1999 | | |
| 0 | 5 | |
| 1 | 3 | |
| 1/Variant | 4 | |
| 2-4 | 3 | |
| **Batman: Our Worlds at War** DC, 2001 | | |
| 1 | 3 | |
| **Batman Plus** DC, 1997 | | |
| 1 | 3 | |
| **Batman/Poison Ivy: Cast Shadows** DC, 2004 | | |
| 1 | 7 | |
| **Batman: Run, Riddler, Run** DC, 1992 | | |
| 1-3 | 5 | |
| **Batman: Seduction of the Gun** DC, 1993 | | |
| 1 | 4 | |
| **Batman: Shadow of the Bat** DC, 1992 | | |
| 0-1 | 3 | |
| 1/Collector's | 4 | |
| 2-35/Variant | 3 | |
| 36-80 | 2 | |
| 80/Ltd. | 4 | |
| 81-82 | 2 | |
| 83 | 9 | 19 |
| 84-94 | 2 | |
| 1000000 | 3 | |
| Annual 1-3 | 4 | |
| Annual 4 | 3 | |
| Annual 5 | 4 | |
| **Batman Special** DC, 1984 | | |
| 1 | 3 | |
| **Batman/ Superman/ Wonder Woman Trinity** DC, 2003 | | |
| 1-3 | 7 | |
| **Batman: Sword of Azrael** DC, 1992 | | |
| 1 | 4 | |
| 1/Silver | 2 | |
| 2 | 3 | |
| 2/Silver | 2 | |
| 3 | 3 | |
| 3/Silver | 2 | |
| 4 | 3 | |
| 4/Silver | 2 | |
| **Batman: The Dark Knight** DC, 1986 | | |
| 1 | 25 ▽ | 36 |
| 2 | 9 △ | 23 |
| 3 | 6 △ | 18 |
| 4 | 5 △ | 17 |
| **Batman: The Killing Joke** DC, 1988 | | |
| 1 | 7 | 15 |
| **Batman: The Long Halloween** DC, 1996 | | |
| 1 | 9 | 10 |
| 2 | 7 | |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

## Amazing Spider-Man #114 ★★★1/2

© Marvel

**"Gang War, Shmang War! What I Want to Know Is ... Who the Heck Is Hammerhead?"**

**Spider-Man is captured by Hammerhead and asks him to join the crime gang. Spidey refuses, learns that Doc Ock has Aunt May.**

OK, I take that back about these being dramatic titles. Despite that, the gang war gets off to a good start. Hammerhead's offer to Spidey is pretty funny, as is his origin story. Spider-Man's worry about May adds a good angle — and, with her past misguided relationship with Ock, readers don't really know what's going on with these two — until May conks Spidey on the noggin.

**Marvel**
**Nov 1972 • 20 pp.**
**Writer:** Gerry Conway
**Pencils:** John Romita
**Inks:** John Romita, Tony Mortellaro, Jim Starlin
**Cover:** John Romita

Best CGC copy: **9.8**

**Then 20¢ NOW $33**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 3 | 6 | |
| 4-6 | 5 | |
| 7-12 | 4 | |
| 13 | 6 | |

**Batman: Vengeance of Bane**
DC, 1993

| | | |
|---|---|---|
| 1 | 4 | 18 |

**Battle Angel Alita Part 1**
VIZ, 1992

| | | |
|---|---|---|
| 1-3 | 4 | |
| 4-9 | 3 | |

**Battle Angel Alita Part 2**
VIZ, 1993

| | | |
|---|---|---|
| 1-7 | 3 | |

**Battle Angel Alita Part 3**
VIZ, 1993

| | | |
|---|---|---|
| 1-13 | 3 | |

**Battle Angel Alita Part 4**
VIZ, 1994

| | | |
|---|---|---|
| 1-7 | 3 | |

**Battle Angel Alita Part 5**
VIZ, 1995

| | | |
|---|---|---|
| 1-7 | 3 | |

**Battle Angel Alita Part 6**
VIZ, 1996

| | | |
|---|---|---|
| 1-8 | 3 | |

**Battle Angel Alita Part 7**
VIZ, 1996

| | | |
|---|---|---|
| 1-8 | 3 | |

**Battle Angel Alita Part 8**
VIZ, 1997

| | | |
|---|---|---|
| 1-9 | 3 | |

**Battle Chasers**
IMAGE, 1998

| | | |
|---|---|---|
| 1 | 5 | |
| 1/logo on back | 8 | 22 |
| 1/chrome | 17 | |
| 1/gold | 14 | |
| 2 | 4 | |
| 2/Dynamic | 5 | |
| 2/Chrome | 6 | |
| 3-8 | 3 | |
| 9 | 4 | |
| Ashcan 1 | 5 | |
| Ash 1/Gold | 7 | |

**Battle Classics**
DC, 1978

| | | |
|---|---|---|
| 1 | 4 | 18 |

**Battle of the Planets**
GOLD KEY, 1979

| | | |
|---|---|---|
| 1 | 12 | 49 |
| 2 | 6 | |
| 3 | 6 | 20 |
| 4 | 6 | 20 |
| 5 | 6 | |
| 6-10 | 5 | |

**Battle of the Planets**
IMAGE, 2002

| | | |
|---|---|---|
| 0.5 | 3 | |
| 0.5/Gold | 5 | |
| 1/Convention | 3 | 11 |
| 1/All others | 3 | |
| 2-12 | 3 | |

**Battlestar Galactica**
MARVEL, 1979

| | | |
|---|---|---|
| 1 | 4 | 18 |
| 2 | 3 | 12 |
| 3-10 | 3 | |
| 11-23 | 2 | |

**Bear**
SLAVE LABOR, 2003

| | | |
|---|---|---|
| 1-5 | 3 | |

**Beatles**
DELL, 1964

| | | |
|---|---|---|
| 1 | 440 | |

**Beautiful Stories for Ugly Children**
DC

| | | |
|---|---|---|
| 1-30 | 3 | |

**Beetle Bailey (Vol. 1)**
DELL, 1956

| | | |
|---|---|---|
| 5-10 | 24 | |
| 11-20 | 18 | |
| 21-30 | 14 | |
| 31-40 | 10 | |
| 41-50 | 8 | |
| 51-60 | 7 | |
| 61-70 | 6 | |
| 71-100 | 4 | |
| 101-132 | 3 | |

**Beowulf**
DC, 1975

| | | |
|---|---|---|
| 1 | 3 | 7 |
| 2 | 3 | |
| 3-6 | 2 | |

**Betty**
ARCHIE, 1992

| | | |
|---|---|---|
| 1 | 4 | |
| 2-137 | 2 | |

**Betty & Me**
ARCHIE, 1965

| | | |
|---|---|---|
| 1 | 65 | |
| 2 | 40 | |
| 3-5 | 24 | |
| 6-10 | 15 | |
| 11-20 | 10 | |
| 21-30 | 7 | |
| 31-40 | 6 | |
| 41-50 | 5 | |
| 51-60 | 4 | |
| 61-70 | 3 | |
| 71-200 | 2 | |

**Betty and Veronica**
ARCHIE, 1987

| | | |
|---|---|---|
| 1 | 6 | |
| 2-3 | 4 | |
| 4-20 | 3 | |
| 21-200 | 2 | |

**Beverly Hillbillies**
DELL, 1963

| | | |
|---|---|---|
| 1 | 60 | |
| 2 | 38 | |
| 3 | 28 | |
| 4-5 | 24 | |
| 6-10 | 18 | |
| 11-17 | 15 | |
| 18-21 | 12 | |

**Beware the Creeper**
DC, 1968

| | | |
|---|---|---|
| 1 | 40 | 162 |
| 2-3 | 25 | |
| 4 | 25 | 119 |
| 5 | 25 | 120 |
| 6 | 25 | |

**Beware the Creeper**
DC, 2003

| | | |
|---|---|---|
| 1-5 | 3 | |

**Bewitched**
DELL, 1965

| | | |
|---|---|---|
| 1 | 85 | |
| 2 | 50 | |
| 3-10 | 40 | |
| 11-14 | 30 | |

**Beyond the Grave**
CHARLTON, 1975

| | | |
|---|---|---|
| 1 | 7 | |
| 2-3 | 4 | |
| 4-15 | 3 | |
| 16 | 3 ▽ | 12 |
| 17 | 3 | |

**Big All-American Comic Book**
DC, 1944

| | | |
|---|---|---|
| 1 | 6500 | |

**Big Bang Comics**
IMAGE, 1996

| | | |
|---|---|---|
| 1-22 | 3 | |
| 23 | 4 | |
| 24-26 | 3 | |
| 27-35 | 4 | |

**Big Bang Summer Special**
IMAGE, 2003

| | | |
|---|---|---|
| 1 | 5 | |

**Big Guy and Rusty the Boy Robot**
DARK HORSE, 1995

| | | |
|---|---|---|
| 1-2 | 10 | |

**Big Valley**
DELL, 1966

| | | |
|---|---|---|
| 1 | 40 | |
| 2-6 | 25 | |

**Billy the Kid**
CHARLTON, 1957

| | | |
|---|---|---|
| 9 | 58 | |
| 10 | 35 | |
| 11 | 40 | |
| 12 | 30 | |
| 13 | 40 | |
| 14 | 30 | |
| 15-16 | 40 | |
| 17-19 | 30 | |
| 20-22 | 35 | |
| 23 | 20 | |
| 24-26 | 35 | |
| 27-30 | 20 | |
| 31-40 | 14 | |
| 41-50 | 8 | |
| 51-60 | 7 | |
| 61-70 | 5 | |
| 71-100 | 4 | |
| 101-153 | 3 | |

**Bio-Booster Armor Guyver**
VIZ, 1995

| | | |
|---|---|---|
| 1-5 | 4 | |
| 6-12 | 3 | |

**Bio-Booster Armor Guyver Part 2**
VIZ, 1994

| | | |
|---|---|---|
| 1-6 | 3 | |

## Auction News

# Heritage raises cash for Cockrum

A benefit auction for comics creator **Dave Cockrum** was held as part of **Heritage Comics Auctions'** mid-August auction in Chicago. More than 100 lots of original art, donated by creators from across the comics industry, were sold during the event for a total of $21,375. Adding Heritage's 15% buyer's premium, which will also be donated to Cockrum, raises that total to $24,581.

As reported earlier this year in ***CBG***, Cockrum has been recovering from a near-fatal brush with diabetes and pneumonia and has had many medical bills to pay, making benefits like this necessary. A number of creators contributed to a benefit book published by **Aardwolf Press** and edited by **Clifford Meth**.

Heritage Director of Auctions **John Petty** said, "We were thrilled to be a part of this important effort. This was a true grassroots effort, spearheaded by **Neal Adams** and Clifford Meth. When they asked us to handle the auction end of the event, we jumped at the chance."

Among the auction's highlights were a Nightcrawler painting by **Travis Charest**, which sold for $2,817.50; a Futurians pin-up by **Jim Lee**, which sold for $1,495; and a page showcasing The X-Men and The Legion of Super-Heroes by **Walter Simonson,** which brought $2,990.

"Personally, I was extremely pleased to see the support, both from the artists who contributed pieces and from the bidders who bought them, for such a great cause," Petty added. "I hope that this can bring Dave a little well-deserved peace of mind and that it helps in some small way to speed him on his road to recovery."

***— Brent Frankenhoff***

Batman - Bio

$

Birdie tells Airboy's origin ▼ Iron Ace revealed ▼ Rats ▼ Rats, Zelazny lettter ▼ Skywolf's father appears ▼ Dark Angel ▼ Heap, Dark Angel ▼ Manure Man, Heap ▼

| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| DEC 86 | DEC 86 | JAN 87 | JAN 87 | FEB 87 | FEB 87 | MAR 87 | MAR 87 | APR 87 | APR 87 | MAY 87 | MAY 87 | JUN 87 | JUN 87 | JUL 87 |
| NM Price $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 | $1 |

# Captain America & The Falcon: Madbomb

If you think that Jack Kirby's *Captain America's Bicentennial Battles* would somehow seem passé to modern audiences — well, see if this scenario doesn't have a "ripped from today's headlines" quality.

**MARVEL**
WRITER:
**JACK KIRBY**
ARTIST:
**JACK KIRBY**
**Color • 152 Pgs.**
**$9.95**

A nightmarish, devastating attack on American soil by terrorists bent on destroying our very way of life leads Cap and The Falcon to a closed society where an autocratic elite rules people. Of course, here the menace is homegrown: a cabal of the privileged few who brainwash the underclass of a secret city into trading their freedoms for security.

Once again, Kirby demonstrates his ability to take inspiration from just about anything, leading to stories that owe more than a little to movies as diverse as *Rollerball* and *Love Story*.

And, while it's frequently overwrought, dramatically artificial, and full of thudding dialogue, it's also the heartfelt expression of someone who's equal parts true patriot and master storyteller.

★★★★ — **S.A. Bennett**

www.marvel.com
ISBN: 0-7851-1557-9

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Bio-Booster Armor Guyver Part 3** | | |
| VIZ, 1995 | | |
| 1-7 . . . . . 3 | | |
| **Bio-Booster Armor Guyver Part 4** | | |
| VIZ, 1995 | | |
| 1-6 . . . . . 3 | | |
| **Bio-Booster Armor Guyver Part 5** | | |
| VIZ, 1996 | | |
| 1-7 . . . . . 3 | | |
| **Bio-Booster Armor Guyver Part 6** | | |
| VIZ, 1996 | | |
| 1-6 . . . . . 3 | | |
| **Bionic Woman** | | |
| CHARLTON, 1977 | | |
| 1. . . . . 9 | | 54 |
| 2-5 . . . . . 4 | | |
| **Birds of Prey** | | |
| DC, 1999 | | |
| 1. . . . . 4 | | 14 |
| 2-7 . . . . . 3 | | |
| 8. . . . . 7 ▽ | | 54 |
| ➥Nightwing app. | | |
| 9-55 . . . . . 3 | | |
| 56. . . . . 3 | | 13 |
| 57-70 . . . . . 3 | | |
| **Birds of Prey: Batgirl** | | |
| DC, 1998 | | |
| 1. . . . . 3 | | |
| **Birds of Prey: Catwoman** | | |
| DC, 2003 | | |
| 1-2 . . . . . 6 | | |
| **Birds of Prey: Manhunt** | | |
| DC, 1996 | | |
| 1-4 . . . . . 2 | | |
| **Birds of Prey: Revolution** | | |
| DC, 1997 | | |
| 1. . . . . 3 | | |
| **Birds of Prey: Secret Files 2003** | | |
| DC, 2003 | | |
| 1. . . . . 5 | | |
| **Birds of Prey: Ravens** | | |
| DC, 1998 | | |
| 1. . . . . 2 | | |
| **Birds of Prey: Wolves** | | |
| DC, 1997 | | |
| 1. . . . . 3 | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Bite Club** | | |
| DC, 2004 | | |
| 1-4 . . . . . 3 | | |
| **Black Cat Comics** | | |
| HARVEY, 1946 | | |
| 1. . . . . 450 | | |
| 2. . . . . 275 | | |
| 3-5 . . . . . 220 | | |
| 6-8 . . . . . 175 | | |
| 9. . . . . 225 | | |
| 10-20 . . . 135 | | |
| 21-23 . . . 100 | | |
| 24. . . . . 100 | | 266 |
| 25. . . . . 100 | | 358 |
| 26-27 . . . 100 | | |
| 28. . . . . 100 | | 327 |
| 29. . . . . 100 | | |
| 30. . . . . 150 | | |
| 31. . . . . 130 | | |
| 32-33 . . . 125 | | |
| 34. . . . . 125 | | 345 |
| 35-46 . . . 125 | | |
| 47. . . . . 125 | | 443 |
| 48-50 . . . 125 | | |
| 51. . . . . 165 | | |
| 52-62 . . . . 54 | | |
| 63. . . . . 80 | | |
| 64-65 . . . . 75 | | |
| **Black Goliath** | | |
| MARVEL, 1976 | | |
| 1. . . . . 15 | | 47 |
| 2. . . . . 5 | | |
| 2/30 cent . . 20 | | |
| 3. . . . . 4 | | |
| 3/30 cent . . 20 | | |
| 4. . . . . 4 | | |
| 4/30 cent . . 20 | | |
| 5. . . . . 4 | | |
| **Blackhawk** | | |
| DC, 1944 | | |
| 9. . . . . 2600 | | |
| 10. . . . . 1100 | | |
| 11. . . . . 900 | | |
| 12-15 . . . 800 | | |
| 16-20 . . . 525 | | |
| 21-25 . . . 460 | | |
| 26-30 . . . 400 | | |
| 31-35 . . . 350 | | |
| 36-40 . . . 300 | | |
| 41-49 . . . 225 | | |
| 50. . . . . 200 | | |
| 51-60 . . . 165 | | |
| 61-70 . . . 145 | | |
| 71. . . . . 200 | | |
| ➥Blackhawk origin | | |
| 72-80 . . . 130 | | |
| 81-86 . . . 125 | | |
| 87-92 . . . 120 | | |
| 93. . . . . 135 | | |
| 94-99 . . . 110 | | |
| 100. . . . . 140 | | |
| 101-107 . 105 | | |
| 108. . . . . 325 | | |
| ➥1st DC issue | | |
| 109. . . . . 130 | | |
| 110-117 . 110 | | |
| 118. . . . . 135 | | |
| 119-130 . . 85 | | |
| 131-140 . . 65 | | |
| 141-149 . . 50 | | |
| 150-163 . . 48 | | |
| 164. . . . . 60 | | |
| 165-166 . . 48 | | |
| 167-180 . . 22 | | |
| 181-200 . . 16 | | |
| 201. . . . . 15 | | |
| 202. . . . . 15 | | 55 |
| 203-223 . . 15 | | |
| 224. . . . . 15 | | 64 |
| 225-227 . . 15 | | |
| 228. . . . . 30 | | 121 |
| 229-243 . . 15 | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 244-260 . . . 4 | | |
| 261-273 . . . 3 | | |
| **Blackhawk** | | |
| DC, 1988 | | |
| 1-3 . . . . . 4 | | |
| **Blackhawk** | | |
| DC, 1989 | | |
| 1-6 . . . . . 2 | | |
| 7. . . . . 3 | | |
| 8-16 . . . . . 2 | | |
| Annual 1 . . . 3 | | |
| Special 1 . . . 4 | | |
| **Black Lightning** | | |
| DC, 1977 | | |
| 1. . . . . 7 | | 37 |
| 2-11 . . . . . 5 | | |
| **Black Lightning** | | |
| DC, 1995 | | |
| 1. . . . . 3 | | |
| 2-5 . . . . . 2 | | |
| 6. . . . . 3 | | |
| 7-13 . . . . . 2 | | |
| **Black Panther** | | |
| MARVEL, 1977 | | |
| 1. . . . . 9 △ | | 34 |
| 2. . . . . 6 | | |
| 3. . . . . 5 | | 16 |
| 4-5 . . . . . 5 | | |
| 5/35 cent . . 15 | | |
| 6-7 . . . . . 5 | | |
| 8. . . . . 5 | | 19 |
| 9-10 . . . . . 5 | | |
| 11-15 . . . . . 4 | | |
| **Black Panther** | | |
| MARVEL, 1988 | | |
| 1-4 . . . . . 2 | | |
| **Black Panther** | | |
| MARVEL, 1998 | | |
| 1. . . . . 5 | | 15 |
| 1/Variant. . . . 7 | | |
| 2. . . . . 4 | | |
| 3-62 . . . . . 3 | | |
| **Black Widow** | | |
| MARVEL, 1999 | | |
| 1. . . . . 4 | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2. . . . . 3 | | 10 |
| 3. . . . . 3 | | |
| **Black Widow** | | |
| MARVEL, 2001 | | |
| 1-3 . . . . . 3 | | |
| **Blade** | | |
| MARVEL, 1997 | | |
| 1. . . . . 2 | | |
| **Blade** | | |
| MARVEL, 1998 | | |
| 1. . . . . 4 | | |
| **Blade** | | |
| MARVEL, 1998 | | |
| 1. . . . . 3 | | |
| **Blade** | | |
| MARVEL, 1998 | | |
| 1. . . . . 4 | | |
| 2-4 . . . . . 3 | | |
| **Blade of the Immortal** | | |
| DARK HORSE, 1996 | | |
| 1. . . . . 4 | | |
| 2-8 . . . . . 3 | | |
| 9-11 . . . . . 4 | | |
| 12-33 . . . . . 3 | | |
| 34. . . . . 4 | | |
| 35. . . . . 3 | | |
| 36-38 . . . . . 4 | | |
| 39-90 . . . . . 3 | | |
| **Blade: Vampire Hunter** | | |
| MARVEL, 1999 | | |
| 1. . . . . 4 | | |
| 2-6 . . . . . 3 | | |
| **Blazing Comics** | | |
| ENWIL, 1944 | | |
| 1. . . . . 300 | | |
| 2-4 . . . . . 150 | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 5. . . . . 150 | | 194 |
| **Blitzkrieg** | | |
| DC, 1976 | | |
| 1. . . . . 16 ▲ | | 55 |
| 2. . . . . 8 | | 31 |
| 3. . . . . 6 | | 18 |
| 4-5 . . . . . 6 | | |
| **Bloodpool** | | |
| IMAGE, 1995 | | |
| 1-4 . . . . . 3 | | |
| Special 1 . . . 3 | | |
| **Bloodshot** | | |
| VALIANT, 1993 | | |
| 0. . . . . 4 | | |
| 0/Gold . . . . . 5 | | |
| 1. . . . . 4 | | 6 |
| 2. . . . . 3 | | |
| 3-33 . . . . . 2 | | |
| 34-51 . . . . . 3 | | |
| Yearbook 1 . 4 | | |
| **Bloodstream** | | |
| IMAGE, 2004 | | |
| 1-2 . . . . . 3 | | |
| **Bloodstrike** | | |
| IMAGE, 1993 | | |
| 1. . . . . 3 | | |
| 2-12 . . . . . 2 | | |
| 13-24 . . . . . 3 | | |
| 25. . . . . 2 | | |
| **Bloodstrike Assassin** | | |
| IMAGE, 1995 | | |
| 0-4 . . . . . 3 | | |
| **Blood Syndicate** | | |
| DC, 1993 | | |
| 1. . . . . 2 | | |
| 1/Collector's . 3 | | |
| 2-9 . . . . . 2 | | |
| 10. . . . . 3 | | |
| 11-24 . . . . . 2 | | |

PRICES FOR OTHER UNSLABBED GRADES

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

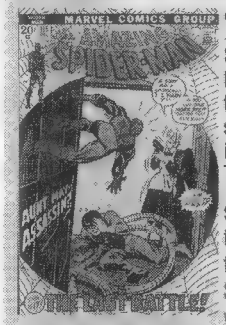
**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

RETROVIEW

## Amazing Spider-Man #115 ★★★★




**"The Last Battle"**

**Spider-Man battles both Hammerhead and Doctor Octopus while trying to protect Aunt May. She announces she's staying in the house to care for it while Otto is ... away.**

What a hoot and a half! This issue shows that the new generation can take some of the old tried-and-true elements that made Spidey great and give them a spin worth reading. The battle is exciting, of course, since Romita's on the job. But it's the scenes of Aunt May taking a potshot at Spidey and then announcing to Peter that she intends to stay at Otto's house-hideout that take the cake.

**Marvel**
**Dec 1972 • 20 pp.**
**Writer:** Gerry Conway
**Pencils:** John Romita
**Inks:** John Romita, Tony Mortellaro
**Cover:** John Romita

Best CGC copy 9.6

Then 20¢ NOW $33

© Marvel

△ #50

™ **AIRBOY**

**Into the wide blue yonder**

The industry didn't support the biweekly publication, so Eclipse tried a hike in price and a monthly publication schedule. Though *Airboy* made it to a #50 that featured work by the Kubert family, that was the end for the series.

Image © 1989 Chuck Dixon and Joe, Adam, and Andy Kubert

| | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 |
|---|---|---|---|---|---|---|---|---|---|---|
| | | Heap | Heap, Mr. Monster | Valkyrie paperdoll | | | | *Air Fighters* summaries begin | | Sgt. Strike appears |
| NM Price | JUL 87 $1 | AUG 87 $1 | AUG 87 $1 | SEP 87 $1 | SEP 87 $1 | OCT 87 $1 | OCT 87 $1 | NOV 87 $2 | DEC 87 $2 | JAN 88 $2 |

## Mr. Silver Age's Four-Star Spidey Classics, Part II

"The Tentacles and the Trap!" (*Amazing Spider-Man* #54)
"On the Trail of the Chameleon" (*ASM* #80)
"The Schemer!" (*ASM* #83)
"And Death Shall Come!" (*ASM* #90)
"When Iceman Attacks" (*ASM* #92)
"The Goblin's Last Gasp!" (*ASM* #98)
"The Spider or the Man?" (*ASM* #100)
"A Monster Called Morbius!" (*ASM* #101)
"Vampire at Large!" (*ASM* #102)
"Vengeance from Vietnam!" (*ASM* #108)
"Enter ... Dr. Strange!" (*ASM* #109)
"The Last Battle" (*ASM* #115)

That's 30 four-star issues in the first 115 issues and eight annuals ... a pretty good average!

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 25 | 3 | |
| 26-27 | 2 | |
| 28 | 3 | |
| 29 | 1 | |
| 30-32 | 3 | |
| 33 | 1 | |
| 34 | 3 | |
| 35 | 4 | |

**Blue Beetle**
CHARLTON, 1965

| | | |
|---|---|---|
| 50-53 | 22 | |
| 54 | 22 | 95 |
| 1 | 45 | |
| 2 | 30 | |
| 3-5 | 22 | |

**Blue Beetle**
DC, 1986

| | | |
|---|---|---|
| 1-24 | 1 | |

**Blue Devil**
DC, 1984

| | | |
|---|---|---|
| 1-31 | 1 | |
| Annual 1 | 1 | |

**Bonanza**
GOLD KEY, 1962

| | | |
|---|---|---|
| 1 | 110 | |
| 2 | 75 | |
| 3-5 | 50 | |
| 6-10 | 32 | |
| 11-20 | 22 | |
| 21-30 | 15 | |
| 31-37 | 12 | |

**Bone**
CARTOON, 1991

| | | |
|---|---|---|
| 1 | 80 | |
| 2 | 45 | |
| 3 | 25 | |
| 4 | 16 | |
| 5 | 12 | |
| 6-8 | 7 | |
| 9-55 | 3 | |
| Special 1 | 2 | |

**Bone**
IMAGE, 1996

| | | |
|---|---|---|
| 1-20 | 3 | |

**Boof**
IMAGE, 1994

| | | |
|---|---|---|
| 1-6 | 2 | |

**Boof and the Bruise Crew**
IMAGE, 1994

| | | |
|---|---|---|
| 1-6 | 2 | |

**Books of Faerie**
DC, 1997

| | | |
|---|---|---|
| 1-3 | 3 | |

**Books of Faerie: Auberon's Tale**
DC, 1998

| | | |
|---|---|---|
| 1-3 | 3 | |

**Books of Faerie: Molly's Story**
DC, 1999

| | | |
|---|---|---|
| 1-4 | 3 | |

**Books of Magic**
DC, 1990

| | | |
|---|---|---|
| 1-4 | 4 | |

**Books of Magic**
DC, 1994

| | | |
|---|---|---|
| 1 | 3 | 7 |
| 1/Silver | 4 | |
| 2-75 | 3 | |
| Annual 1-3 | 4 | |

**Booster Gold**
DC, 1986

| | | |
|---|---|---|
| 1-25 | 1 | |

**Boy Comics**
LEV GLEASON, 1942

| | | |
|---|---|---|
| 3 | 1500 | |
| 4 | 1100 | |
| 5 | 575 | |
| 6 | 950 | |
| ➥Iron Jaw origin | | |
| 7 | 620 | |
| 8 | 515 | |
| 9 | 450 | |
| 10 | 615 | |
| 11-14 | 350 | |
| 15 | 400 | |
| 16 | 225 | |
| 17 | 250 | |
| 18-20 | 200 | |
| 21-25 | 140 | |
| 26-29 | 130 | |
| 30 | 200 | |
| ➥Crimebuster origin | | |
| 31-40 | 58 | |
| 41-50 | 42 | |
| 51-55 | 30 | |
| 56 | 30 | 124 |
| 57-62 | 30 | |
| 63-80 | 27 | |
| 81-100 | 24 | |
| 101-119 | 22 | |

**Boy Commandos**
DC, 1942

| | | |
|---|---|---|
| 1 | 3900 | |
| 2 | 1100 | |
| 3 | 800 | |
| 4-6 | 400 | |
| 7-10 | 275 | |
| 11-15 | 190 | |
| 16 | 190 | 533 |
| 17-22 | 190 | |
| 23 | 220 | |
| 24-28 | 150 | |
| 29 | 150 | 625 |
| 30 | 150 | |
| 31-35 | 135 | |
| 36 | 195 | |

**Boy Commandos**
DC, 1973

| | | |
|---|---|---|
| 1 | 4 | |
| 2 | 3 | |

**Brady Bunch**
DELL, 1970

| | | |
|---|---|---|
| 1 | 45 | |
| 2 | 30 | |

**Brave and the Bold**
DC, 1955

| | | |
|---|---|---|
| 1 | 2600 | |
| 2 | 1100 | |
| 3 | 675 | |
| 4-5 | 625 | |
| 6-10 | 425 | |
| 11-22 | 340 | |
| 23 | 390 | |
| 24 | 340 | |
| 25 | 425 | |
| 26-27 | 330 | |
| 28 | 2500 | |
| ➥1st JLA | | |
| 29 | 1320 | |
| 30 | 1100 | |
| 31 | 350 | |
| 32-33 | 200 | |
| 34 | 1300 | |
| ➥1st SA Hawkman | | |
| 35-36 | 350 | |
| 37 | 250 | |
| 38-39 | 225 | |
| 40-41 | 140 | |
| 42 | 300 | |
| 43 | 350 | |
| ➥Hawkman origin | | |
| 44 | 260 | |
| 45-49 | 60 | |
| 50 | 175 | |
| 51 | 225 | |
| 52-53 | 125 | |
| 54 | 250 | 801 |
| ➥1st Teen Titans | | |
| 55-56 | 45 | |
| 57 | 145 | 534 |
| ➥1st Metamorpho | | |
| 58 | 65 | |
| 59 | 75 | |
| 60-61 | 85 | |
| 62 | 85 | 261 |
| 63 | 32 | |
| 64 | 50 | 185 |
| 65-66 | 22 | |
| 67 | 40 | 246 |
| ➥Batman starts | | |
| 68 | 40 | 161 |
| 69-71 | 40 | |
| 72 | 40 | 178 |
| 73-78 | 35 | |
| 79 | 45 | |
| 80-82 | 50 | |
| 83 | 60 | |
| 84 | 50 | 140 |
| 85 | 50 | 272 |
| 86 | 50 | 192 |
| 87-89 | 20 | |
| 90 | 20 | 70 |
| 91-92 | 18 | |
| 93 | 30 | |
| 94 | 18 | |
| 95-99 | 15 | |
| 100 | 30 | |
| 101 | 12 | 64 |
| 102 | 15 | 63 |
| 103-107 | 12 | |
| 108 | 12 | 47 |
| 109-110 | 12 | |
| 111 | 18 | 50 |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

# Auction News

## Heritage Platinum sale a shining success

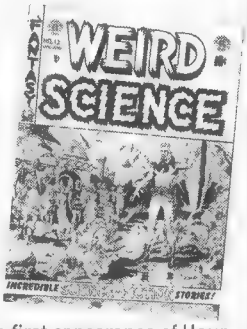
**Heritage Comics Auctions'** first Platinum Night sale, held July 29 at the firm's Dallas, Texas, headquarters, realized $847,285.15 for the 213 lots sold, an average of $4,000 per lot. The total includes Heritage's 15% buyer's premium.

According to Heritage Director of Auctions **John Petty**, 572 bidders participated in the sale, 125 of them successfully. "It's a testament to the strength of this industry," he added, "that between the San Diego and Chicago conventions, the two biggest shows of the year, bidders would be so responsive to this kind of high-end material, some of the finest comics and original art we've ever offered."

Highlights of the sale (all prices include the 15% buyer's premium):

• An unrestored copy of ***Action Comics* #1**, CGC-graded 2.5 (Good+) with cream to off-white pages sold for $35,650. Only 13 unrestored copies have been graded higher to date.

• The highest-graded copy to date of Doctor Octopus' first appearance, in ***Amazing Spider-Man* #3** — CGC-graded 9.6 (Near Mint+) — realized $25,300.




• The **original cover art for *Weird Science* #13** by **Wally Wood** brought $34,500. The piece had replacements for its missing original title logo and lower caption banner.

• A restored copy of ***Adventure Comics* #48**, CGC-graded an Apparent 9.2 (Near Mint-) from the Larson pedigree collection sold for $18,630. The issue features the first appearance of Hourman.

• Another Larson pedigree comic, a copy of ***Marvel Mystery Comics* #3**, CGC-graded 9.0 (Very Fine/Near Mint), closed at $17,250.

Heritage Director of Acquisitions **Ed Jaster** said, "We set a high standard for material we'd accept, which resulted in a stunning collection of high-end comics and some breathtaking original art. There was good buzz about the sale in San Diego, and I know it was something that both bidders and consignors were excited about. We're all looking for to our next Platinum Night event."

***— Brent Frankenhoff***



Skywolf weds | Jungle kiss | Birdie charts | Reprints *Air Fighters* Vol. 2 *#2* | 1st Rackman's son | Golden Age Rackman appears | reprints *Air Fighters* Vol. 2 #7 | reprints *Air Fighters* Vol. 1 #10 | Adam & Andy Kubert art

| | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | FEB 88 | MAR 88 | APR 88 | MAY 88 | JUN 88 | JUL 88 | AUG 88 | SEP 88 | OCT 88 | NOV 88 | JAN 89 | MAR 89 | APR 89 | JUN 89 | OCT 89 |
| NM Price | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $5 |

# Chrono Crusade Vol. 1

It's often a bit nerve-wracking, when a manga uses Christianity in general and Catholicism in particular as its background, but the Church here is mostly treated with respect.

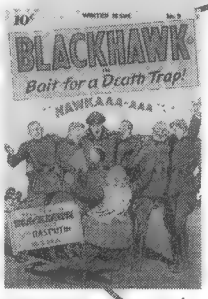
**ADV MANGA**
WRITER:
**DAISUKE MORIYAMA**
ARTIST:
**DAISUKE MORIYAMA**
**B/W • 190 Pgs.**
**$9.99**

Its hero is Sister Rosette Christopher, a two-gun-slinging nun exorcist who, with her companion Chrono, battles original-looking monsters. Not that she's a particularly good nun. Along with being unable to keep her wimple on straight, she's lazy, greedy, and prone to leaving vast amounts of collateral damage in her wake.

Frankly, she should be written as a novice, not a nun, but, along with a good heart, she has legitimate reasons to act this way. And, as super-heroic nuns go, she's a marked improvement over some other similar characters. (For one thing, Sister Rosette manages to fight evil while wearing a more or less standard habit.) The series' Roaring '20s American setting is appealing, if not historically accurate. (There are hotel-casinos in 1924 Las Vegas, when the first one wasn't built there until 1941.)

★★★½ — **S.A. Bennett**

www.adv-manga.com
ISBN: 1-41390-084-4




## Blackhawk™

### Uncle Sam and Blackhawk

*Blackhawk* began, not at DC, but at Quality Comics, where the group of resistance fighters got their start in *Military Comics* in 1941. In 1944, *Blackhawk* #9, the first issue of the solo series, picked up the numbering from *Uncle Sam Quarterly*.

image © 1944 Quality

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Brave and the Bold** CONTINUED | | |
| 112 | 18 | 88 |
| 113 | 18 | 62 |
| 114 | 18 | |
| 115 | 18 | 91 |
| 116-118 | 18 | |
| 119 | 6 | 28 |
| 120-125 | 6 | |
| 126 | 6 | 27 |
| 127 | 6 | |
| 128 | 6 | 23 |
| 129-130 | 11 | |
| 131 | 6 | |
| 132-135 | 4 | |
| 136 | 4 | 13 |
| 137-140 | 4 | |
| 141 | 10 | |
| 142-179 | 4 | |
| 180-190 | 3 | |
| 191 | 8 | |
| 192-196 | 3 | |
| 197 | 4 | |
| 198-199 | 3 | |
| 200 | 7 ▽ | 20 |
| Annual 1 | 6 | |
| **Brave and the Bold** DC, 1991 | | |
| 1 | 3 | |
| 2-6 | 2 | |
| **Brenda Starr** SUPERIOR, 1947 | | |
| 13 | 550 | |
| 14 | 500 | |
| 3-4 | 425 | |
| 5-12 | 350 | |
| **Brother Power, the Geek** DC, 1968 | | |
| 1 | 30 | |
| 2 | 20 | |
| **Brute** ATLAS-SEABOARD, 1975 | | |
| 1 | 7 | 29 |
| 2-3 | 5 | |
| **Buffy the Vampire Slayer** DARK HORSE, 1998 | | |
| 0.5 | 4 | |
| 0.5/Gold | 8 | |
| 0.5/Platinum | 10 | |
| 1 | 5 | 18 |
| 1/A | 10 | |
| 1/B | 5 | |
| 1/Gold | 10 | |
| 2 | 4 | |
| 2/Variant | 5 | |
| 3-20 | 4 | |
| 20-49 | 3 | |
| 50 | 4 | |
| 51-63 | 3 | |
| Annual 1999 | 6 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Buffy the Vampire Slayer: Angel** DARK HORSE, 1999 | | |
| 1-3/Variant | 4 | |
| **Bugs Bunny** DELL, 1952 | | |
| 28-40 | 35 | |
| 41-60 | 25 | |
| 61-80 | 20 | |
| 81-85 | 15 | |
| **Bugs Bunny** GOLD KEY, 1962 | | |
| 86-101 | 7 | |
| 102-144 | 6 | |
| 145 | 6 | 26 |
| 146-148 | 6 | |
| 149 | 6 | 28 |
| 150 | 6 | |
| 151-153 | 5 | |
| 154 | 5 | 24 |
| 155-200 | 5 | |
| 201-212 | 3 | |
| 213-245 | 2 | |
| **Bugs Bunny** DC, 1990 | | |
| 1-3 | 2 | |
| **Bugs Bunny Monthly** DC | | |
| 1-3 | 2 | |
| **Bulletproof Monk** IMAGE, 1998 | | |
| 1-3 | 3 | |
| **Bulletproof Monk: Tales** IMAGE, 2003 | | |
| 1 | 3 | |
| **Bullwinkle and Rocky** GOLD KEY, 1962 | | |
| 1 | 90 | |
| 2 | 68 | |
| 3 | 45 | |
| 4-5 | 40 | |
| 6-11 | 28 | |
| 12 | 14 | |
| 13 | 20 | |
| 14 | 16 | |
| 15-20 | 10 | |
| 21-25 | 8 | |
| **Burke's Law** DELL, 1964 | | |
| 1 | 24 | |
| 2-3 | 20 | |
| **C•23** IMAGE, 1998 | | |
| 1-8 | 3 | |
| **Cable** MARVEL, 1993 | | |
| -1 | 2 | |
| 1 | 4 | |
| 2-10 | 3 | |
| 11-16 | 2 | |
| 16/Variant | 4 | |
| 17-24 | 2 | |
| 25 | 4 | |
| 26-49 | 2 | |
| 50 | 3 | |
| 51-74 | 2 | |
| 75 | 2 | 21 |
| 76-99 | 2 | |
| 100 | 4 | |
| 101-107 | 2 | |
| Annual 1998 | 3 | |
| Annual 1999 | 4 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Cable/ Deadpool** MARVEL, 2004 | | |
| 1-5 | 3 | |
| **Caliber Presents** CALIBER, 1989 | | |
| 1 | 25 | 54 |
| 2-7 | 3 | |
| 8 | 2 | |
| 9-24 | 3 | |
| **Call of Duty: The Brotherhood** MARVEL, 2002 | | |
| 1 | 2 | 8 |
| 2-6 | 2 | |
| **Camelot 3000** DC, 1982 | | |
| 1 | 3 | |
| 2-12 | 2 | |
| **Captain Action** DC, 1968 | | |
| 1 | 40 | 159 |
| 2-4 | 30 | |
| 5 | 25 | 76 |
| **Captain America** MARVEL, 1968 | | |
| 100 | 210 △ | 639 |
| 101 | 55 ▽ | 170 |
| 102 | 35 | 140 |
| 103 | 35 | 153 |
| 104 | 35 | 131 |
| 105 | 35 △ | 150 |
| 106 | 35 ▽ | 117 |
| 107 | 35 △ | 129 |
| 108 | 35 | 126 |
| 109 | 35 △ | 164 |
| 110 | 57 ▽ | 256 |
| ➥Steranko begins | | |
| 111 | 50 △ | 236 |
| 112 | 35 △ | 191 |
| 113 | 48 | 215 |
| ➥Avengers app. | | |
| 114 | 26 | 112 |
| 115 | 26 | 105 |
| 116 | 26 | |
| 117 | 45 | 336 |
| ➥1st Falcon | | |
| 118 | 16 | |
| 119 | 16 | 92 |
| 120-121 | 16 | |
| 122 | 16 △ | 62 |
| 123 | 16 | 64 |
| 124 | 16 | 81 |
| 125-126 | 16 | |
| 127 | 16 | 62 |
| 128 | 15 | 53 |
| 129 | 15 | |
| 130 | 15 | 55 |
| 131 | 15 | 63 |
| 132 | 15 | |
| 133 | 15 | 43 |
| 134 | 15 | 61 |
| 135 | 15 | 54 |
| 136 | 15 △ | 61 |
| 137 | 20 | 122 |
| 138 | 20 | 120 |
| 139-142 | 15 | |
| 143 | 15 | 91 |
| 144-146 | 15 | |
| 147 | 15 | 57 |
| 148 | 15 | 78 |
| 149 | 15 | |
| 150 | 15 | 102 |
| 151-154 | 15 | |
| 155 | 15 | 104 |
| 156 | 15 | 86 |
| 157 | 10 | 40 |
| 158 | 10 | 49 |
| 159 | 10 | |
| 160 | 10 | 35 |
| 161-166 | 10 | |
| 167 | 10 ▽ | 33 |
| 168 | 12 | 60 |
| 169-171 | 10 | |
| 172 | 10 | 38 |
| 173 | 10 | 69 |
| 174 | 10 | 38 |
| 175 | 10 | |
| 176 | 7 | |
| 177 | 7 | 30 |
| 178-179 | 7 | |
| 180 | 7 | 38 |
| 181 | 7 | |
| 182 | 7 | 31 |
| 183 | 7 | |
| 184 | 5 | 20 |
| 185-187 | 5 | |
| 188 | 5 | 26 |
| 189 | 5 | 32 |
| 190-191 | 5 | |
| 192 | 5 | 25 |
| 193 | 5 ▽ | 27 |
| 194 | 5 | 19 |
| 195-196 | 5 | |
| 196/30 cent. | 20 | |
| 197 | 5 | |
| 197/30 cent. | 20 | |
| 198 | 5 | 29 |
| 198/30 cent. | 20 | |
| 199 | 5 | 16 |
| 199/30 cent. | 20 | |
| 200 | 6 | 24 |
| 200/30 cent. | 20 | |
| 201-202 | 4 | |
| 203 | 4 | 24 |
| 204 | 4 | 15 |
| 205-207 | 4 | |
| 208 | 4 | 20 |
| 209 | 4 | 16 |
| 210 | 4 | |
| 211 | 4 | 19 |
| 211/35 cent. | 15 | |
| 212-213 | 4 | |
| 214 | 4 | 22 |
| 215-217 | 4 | |
| 218 | 4 | 21 |
| 219-233 | 4 | |
| 234 | 4 | 28 |
| 235-240 | 4 | |
| 241 | 4 △ | 38 |
| 242-249 | 4 | |
| 250 | 4 | 16 |
| 251 | 4 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

**Krause publishes the ONLY books that list Near Mint prices for comic books!**

Get them from your local retailer or order them from www.krausebooks.com!

## RetroView: Batman Adventures

**Reviewed by James Mishler**

The *Batman Adventures* comic book series was based on the animated *Batman* series that showed on Fox during the early '90s. The series (and, for the most part, the comic book, returned Batman to his classical *noir* roots (well, really retro-*noir*) and spawned a whole new generation of Batman fans. The best of the issues stuck close to the original formula, with the retro-noir look, classic Batman detective action, and short, one-issue storylines.

Batman ™ DC Comics

**COST TO OWN THE ORIGINALS IN NM: $83**

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | Last *Uncle Sam* | First *Blackhawk* | |
| | No Blackhawk in first 8 issues | | George Tuska art | | Axis cover | | | | | |
| NM Price | AUT 41 $1500 | WIN 41 $750 | SUM 42 $600 | AUT 42 $950 | WIN 42 $500 | SPR 43 $500 | SUM 43 $500 | AUT 43 $500 | WIN 44 $2600 | SPR 46 $1100 |

THE BOTTOM LINE

## The Batman Adventures #1 ★★★★

© DC Comics

**DC Comics**
**Oct 1992 • 22 pp.**
Writer: Kelley Puckett
Pencils: Ty Templeton
Inks: Rick Burchett
Cover: Ty Templeton

### "Penguin's Big Score"

**Gotham City's feathered felon turns over another feather and goes legit, feathering the nests of charities. But Batman smells something fishy — and just what is The Joker up to?**

The first issue of the new series started out perfectly, mixing classic Batman action, adventure, mystery, and detective work. The art is dead on, from the rotundity of The Penguin to the shadowy menace of The Dark Knight. The entirety is given a *noir* look (the look of the animated series that re-defined Batman along classical lines) without the over-the-top look that later cursed the movies.

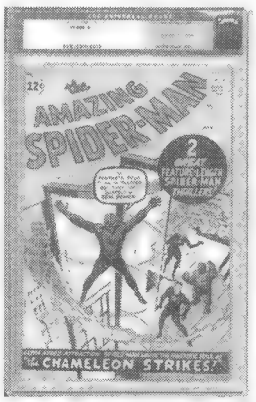
Best CGC copy: **9.8** Then **$1.25** NOW **$2**

# CGC Auction Highlights

## Now with 50% more results!

You asked for it — here it is! We've expanded by 50% our reporting of the specific auction results that go into making our price guide, so now you can find 600 of the most prominent sales of the past month each issue in this space. This means more reports on items that close for less money and a greater variety of comics mentioned.

It also means more ***Amazing Spider-Man*** results — and no fewer than 19 copies of #1 from CGC 9.0 (VF/NM) to CGC 1.0 (Fair) closed above $500 in July, including a copy of the Golden Records reprint edition.




***More notable auction results from July:***

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Action Comics #1** | 2.5 | **$32,000** |
| Action Comics #2 | 4.5 | **$6,250** |
| Action Comics #4 | 8.0 | **$16,995** |
| Action Comics #5 | 6.0 | **$7,000** |
| Action Comics #6 | 6.0 | **$6,000** |
| Action Comics #15 | 6.0 | **$2,000** |
| Action Comics #23 | 5.0 | **$1,850** |
| Action Comics #25 | 4.5 | **$640** |
| Action Comics #30 | 9.0 | **$4,500** |
| Action Comics #38 | 7.0 | **$565** |
| Action Comics #42 | 5.0 | **$445** |
| Action Comics #242 | 5.0 | **$482** |
| Action Comics #267 | 9.2 | **$840** |
| **Adventure Comics #51** | 8.0 | **$1,700** |
| Adventure Comics #80 | 8.0 | **$1,095** |
| Adventure Comics #103 | 9.2 | **$4,500** |
| Adventure Comics #108 | 9.4 | **$2,025** |
| Adventure Comics #247 | 4.0 | **$911** |
| Adventure Comics #300 | 8.5 | **$665** |
| Adventure Comics #301 | 9.4 | **$1,009** |
| **All-American Comics #1** | 6.5 | **$2,185** |
| All-American Comics #22 | 8.0 | **$2,100** |
| All-American Comics #102 | 9.6 | **$6,000** |
| **All-Flash #1** | 8.0 | **$7,000** |
| **All-Star Comics #2** | 6.5 | **$1,400** |
| All-Star Comics #7 | 9.0 | **$2,901** |
| **Amazing Adult Fantasy #10** | 9.0 | **$455** |
| **Amazing Fantasy #15** | 9.0 | **$48,000** |
| Amazing Fantasy #15 | 8.5 | **$24,900** |
| Amazing Fantasy #15 | 7.5 | **$14,500** |
| Amazing Fantasy #15 | 6.5 | **$9,200** |
| Amazing Fantasy #15 | 5.5 | **$4,800** |
| Amazing Fantasy #15 | 4.5 | **$3,698** |
| Amazing Fantasy #15 | 4.5 | **$3,598** |
| Amazing Fantasy #15 | 4.5 | **$3,050** |
| Amazing Fantasy #15 | 4.0 | **$3,004** |
| Amazing Fantasy #15 | 4.0 | **$2,950** |
| Amazing Fantasy #15 | 3.5 | **$2,485** |
| Amazing Fantasy #15 | 3.5 | **$2,438** |
| Amazing Fantasy #15 | 3.5 | **$2,345** |
| Amazing Fantasy #15 | 3.0 | **$2,495** |
| Amazing Fantasy #15 | 3.0 | **$2,000** |
| Amazing Fantasy #15 | 2.5 | **$1,525** |
| Amazing Fantasy #15 | 2.5 | **$1,225** |
| **Amazing Spider-Man #1** | 9.0 | **$24,100** |
| Amazing Spider-Man #1 | 7.5 | **$8,850** |
| Amazing Spider-Man #1 | 7.5 | **$7,056** |
| Amazing Spider-Man #1 | 6.5 | **$4,174** |

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Amazing Spider-Man #1** | 5.0 | **$3,850** |
| Amazing Spider-Man #1 | 5.0 | **$2,850** |
| Amazing Spider-Man #1 | 5.0 | **$2,662** |
| Amazing Spider-Man #1 | 4.5 | **$2,600** |
| Amazing Spider-Man #1 | 4.5 | **$2,325** |
| Amazing Spider-Man #1 | 4.5 | **$1,680** |
| Amazing Spider-Man #1 | 4.0 | **$1,981** |
| Amazing Spider-Man #1 | 4.0 | **$1,751** |
| Amazing Spider-Man #1 | 4.0 | **$1,700** |
| Amazing Spider-Man #1 | 4.0 | **$1,676** |
| Amazing Spider-Man #1 | 3.0 | **$1,225** |
| Amazing Spider-Man #1 | 3.0 | **$1,153** |
| Amazing Spider-Man #1 | 2.0 | **$1,100** |
| Amazing Spider-Man #1 | 1.0 | **$667** |
| ASM (Golden Record reprint) #1 | 9.4 | **$577** |
| Amazing Spider-Man #2 | 9.2 | **$8,300** |
| Amazing Spider-Man #2 | 4.5 | **$862** |
| Amazing Spider-Man #2 | 4.0 | **$621** |
| Amazing Spider-Man #2 | 4.0 | **$600** |
| Amazing Spider-Man #2 | 4.0 | **$449** |
| Amazing Spider-Man #3 | 9.0 | **$4,900** |
| Amazing Spider-Man #3 | 8.5 | **$2,907** |
| Amazing Spider-Man #3 | 8.0 | **$2,225** |
| Amazing Spider-Man #3 | 8.0 | **$2,025** |
| Amazing Spider-Man #3 | 7.0 | **$900** |
| Amazing Spider-Man #3 | 6.5 | **$838** |
| Amazing Spider-Man #3 | 5.5 | **$707** |
| Amazing Spider-Man #3 | 5.0 | **$572** |
| Amazing Spider-Man #3 | 5.0 | **$511** |
| Amazing Spider-Man #3 | 4.5 | **$495** |
| Amazing Spider-Man #3 | 4.5 | **$430** |
| Amazing Spider-Man #3 | 4.0 | **$462** |
| Amazing Spider-Man #4 | 8.5 | **$2,125** |
| Amazing Spider-Man #4 | 8.0 | **$1,895** |
| Amazing Spider-Man #4 | 7.5 | **$1,300** |
| Amazing Spider-Man #4 | 7.5 | **$1,136** |
| Amazing Spider-Man #4 | 6.0 | **$665** |
| Amazing Spider-Man #4 | 5.5 | **$625** |
| Amazing Spider-Man #5 | 6.5 | **$661** |
| Amazing Spider-Man #6 | 7.5 | **$995** |
| Amazing Spider-Man #6 | 7.5 | **$539** |
| Amazing Spider-Man #6 | 7.0 | **$835** |
| Amazing Spider-Man #6 | 6.0 | **$585** |
| Amazing Spider-Man #7 | 9.2 | **$2,500** |
| Amazing Spider-Man #7 | 8.0 | **$861** |
| Amazing Spider-Man #8 | 8.5 | **$810** |
| Amazing Spider-Man #8 | 8.0 | **$711** |
| Amazing Spider-Man #9 | 9.0 | **$1,363** |
| Amazing Spider-Man #9 | 8.0 | **$809** |
| Amazing Spider-Man #9 | 8.0 | **$730** |
| Amazing Spider-Man #9 | 8.0 | **$605** |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 252 | 4 | 14 |
| 253-255 | 4 | |
| 256-271 | 2 | |
| 272 | 3 | |
| 273-275 | 2 | |
| 276 | 4 | |
| 277-281 | 2 | |
| 282 | 3 | |
| 283-285 | 2 | |
| 286-288 | 3 | |
| 289-331 | 2 | |
| 332 | 3 | |
| 333-349 | 2 | |
| 350 | 3 | |
| 351-382 | 2 | |
| 383 | 3 | |
| 384-399 | 2 | |
| 400 | 3 | |
| 401-420 | 2 | |
| 420/Collector's | 3 | |
| 421-424 | 2 | |
| 425 | 3 | |
| 426-443 | 2 | |
| 444 | 3 | |
| 445-447 | 2 | |
| 448 | 3 | |
| 449-454 | 2 | |
| Annual 1 | 30 | 148 |
| Annual 2 | 10 | |
| Annual 3 | 7 | 29 |
| Annual 4 | 7 | 31 |
| Annual 5-7 | 3 | |
| Annual 8 | 12 ▽ | 29 |
| ➥Wolverine app. | | |
| Anl 9-13 | 3 | |
| Ashcan 1 | 1 | |
| Special 1-2 | 4 | |

**Captain America**
MARVEL, 1995

| | | |
|---|---|---|
| 1 | 3 | 13 |
| 2-13 | 2 | |
| Ashcan 1 | 1 | |

**Captain America**
MARVEL, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 2 | 3 | |
| 3-12 | 2 | |
| 12/Ltd. | 6 | |
| 13-24 | 2 | |
| 25 | 3 | |
| 26-49 | 2 | |
| 50 | 6 | |
| Anl 1998-00 | 4 | |
| Anl 2001 | 3 | |

**Captain America**
MARVEL, 2002

| | | |
|---|---|---|
| 1 | 4 | 14 |
| 2-5 | 3 | |
| 6 | 3 | 10 |
| 7-29 | 3 | |

**Captain America & The Falcon**
MARVEL, 2004

| | | |
|---|---|---|
| 1-5 | 3 | |

**Captain America Comics**
MARVEL, 1941

| | | |
|---|---|---|
| 1 | 68500 | |
| 2 | 12700 | |
| 3 | 9500 | |
| 4 | 5800 | |
| 5 | 5200 | |
| 6 | 4650 | |
| 7 | 5250 | |
| 8-10 | 3600 | |
| 11-12 | 3100 | |
| 13 | 3275 | |
| 14-15 | 3100 | |
| 16 | 3600 | |
| 17 | 2585 | |
| 18-20 | 2075 | |
| 21-22 | 1850 | |
| 22/A | 12000 | |
| ➥Giant size issue | | |
| 23-25 | 1850 | |
| 26-30 | 1650 | |
| 31-35 | 1385 | |
| 36 | 1650 | |
| 37 | 1550 | |
| 38-40 | 1285 | |
| 41-58 | 1175 | |
| 59 | 2650 | |
| ➥Cap origin | | |
| 60 | 1175 | |
| 61 | 1850 | |
| 62-65 | 1075 | |
| 66 | 1400 | |
| 67-70 | 1175 | |
| 71-73 | 1025 | |
| 74 | 4350 | |
| ➥Cap Weird Tales | | |
| 75 | 2750 | |
| 76-78 | 875 | |

**Captain America: Sentinel of Liberty**
MARVEL, 1988

| | | |
|---|---|---|
| 1 | 2 | |
| 1/Variant | 3 | |
| 2-5 | 2 | |
| 6 | 3 | |
| 7-11 | 2 | |
| 12 | 3 | |

**Captain Atom**
CHARLTON, 1965

| | | |
|---|---|---|
| 78 | 40 | |
| 79 | 25 | 90 |
| 80-81 | 25 | |
| 82 | 25 | 111 |
| 83 | 25 | |
| 84 | 25 | 93 |
| 85 | 25 | 95 |
| 86 | 20 | |
| 87 | 20 | 57 |
| 88 | 20 | |
| 89 | 20 | 98 |

**Captain Atom**
DC, 1987

| | | |
|---|---|---|
| 1-49 | 1 | |
| 50 | 2 | |
| 51-57 | 1 | |
| Annual 1 | 1 | |
| Annual 2 | 2 | |

**Captain Carrot and His Amazing Zoo Crew**
DC, 1982

| | | |
|---|---|---|
| 1 | 2 | |
| 2-20 | 1 | |

**Captain Gallant**
CHARLTON, 1955

| | | |
|---|---|---|
| 1 | 11 | 36 |
| 2-3 | 8 | |
| 4 | 5 | |

**Captain Marvel**
MARVEL, 1968

| | | |
|---|---|---|
| 1 | 60 ▲ | 246 |
| 2 | 24 ▽ | 74 |

Fear appears — Goes bimonthly — Fights Satana

| | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | SUM 46 | FAL 46 | WIN 46 | SPR 47 | SUM 47 | FAL 47 | WIN 47 | SPR 48 | JUN 48 | AUG 48 | OCT 48 | DEC 48 | FEB 49 | APR 49 | JUN 49 |
| NM Price | $900 | $900 | $900 | $900 | $900 | $525 | $525 | $525 | $525 | $525 | $460 | $460 | $460 | $460 | $460 |

# Collected Pleasant Hymns

A piece of advice often given to aspiring writers is to write about what you know and what you have a passion for. Obvious familiarity with one's own life is what inspires many writers to compose autobiographical or semi-autobiographical stories, but Talley's work is enhanced by a clear passion for the relationships in his life. It's a passion that is apparent through some of the book's superficial shortcomings.

**ADAM TALLEY**
WRITER:
**ADAM TALLEY**
ARTIST:
**ADAM TALLEY**
**B/W • 120 Pgs.**
**$12**

Among Talley's cast is the self-referential Lucas (an art student coping after the loss of his mother) and his roommate Mortin (the ultimate *Star Trek* geek who lucks into the literal girl of his dreams). Through his life experiences, Talley is able to give his characters definitive personalities and multi-faceted emotions, characterization that he superbly translates to the printed page. Although this characterization has to shine through a fog of poor-to-mediocre art, inconsistent production, and laborious dialogue, shine it does — and his efforts to improve on these problems are evident, as the story moves along. Talley's passion yields a respectable story that's hard not to like.

★★½ **— Jim Johnson**

www.pleasanthymns.freeservers.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Captain Marvel** | | |
| 1968, CONTINUED | | |
| 1 | 60 ▲ | 246 |
| 2 | 24 ▽ | 74 |
| 3 | 20 △ | 85 |
| 4 | 20 | 80 |
| 5 | 15 | 65 |
| 6 | 15 | 118 |
| 7 | 15 | 65 |
| 8 | 15 | 64 |
| 9 | 15 | 103 |
| 10 | 13 | 54 |
| 11 | 13 | |
| 12 | 13 | 80 |
| 13 | 13 | 55 |
| 14-15 | 13 | |
| 16 | 13 | 130 |
| 17-24 | 13 | |
| 25 | 25 | 93 |
| ➥Thanos War starts | | |
| 26 | 25 | 99 |
| 27 | 25 | |
| 28 | 25 | 107 |
| 29 | 12 △ | 72 |
| 30 | 12 | 50 |
| 31 | 12 | 72 |
| 32 | 12 | 40 |
| 33 | 12 △ | 57 |
| 34 | 6 | |
| 35-37 | 3 | |
| 38 | 3 | 25 |
| 39-43 | 3 | |
| 44 | 3 | 28 |
| 44/30 cent | 20 | |
| 45 | 3 | |
| 45/30 cent | 20 | |
| 46-50 | 3 | |
| 51 | 3 | 16 |
| 52-62 | 3 | |
| **Captain Marvel** | | |
| MARVEL, 1989 | | |
| 1 | 2 | |
| **Captain Marvel** | | |
| MARVEL, 1994 | | |
| 1 | 2 | |
| **Captain Marvel** | | |
| MARVEL, 1995 | | |
| 1 | 3 | |
| 2-6 | 2 | |
| **Captain Marvel** | | |
| MARVEL, 2000 | | |
| 0-35 | 3 | |
| **Captain Marvel** | | |
| MARVEL, 2002 | | |
| 1-4 | 2 | |
| 5-25 | 3 | |
| **Captain Marvel Adventures** | | |
| FAWCETT, 1941 | | |
| 1 | 24000 | |
| 2 | 2800 | |
| 3 | 1800 | |
| 4 | 1200 | |
| 5 | 1050 | |
| 6-7 | 750 | |
| 8-10 | 675 | |
| 11-15 | 590 | |
| 16-17 | 550 | |
| 18 | 1800 | |
| ➥1st Mary Marvel | | |
| 19-20 | 500 | |
| 21-22 | 400 | |
| 23 | 610 | |
| 24-40 | 225 | |
| 41 | 190 | |
| 42 | 163 | |
| 43-47 | 125 | |
| 48 | 125 | 1878 |
| 49-50 | 125 | |
| 51 | 125 | 347 |
| 52-109 | 125 | |
| 110-120 | 80 | |
| 121 | 115 | |
| ➥Cap Marvel origin | | |
| 122-150 | 80 | |
| **Captain Marvel Jr.** | | |
| FAWCETT, 1942 | | |
| 1 | 3500 | |
| 2 | 1320 | |
| 3 | 865 | |
| 4 | 915 | |
| 5 | 735 | |
| 6-8 | 545 | |
| 9-10 | 500 | |
| 11-15 | 390 | |
| 16-20 | 340 | |
| 21-25 | 275 | |
| 26-30 | 235 | |
| 31-40 | 205 | |
| 41-50 | 180 | |
| 51-70 | 155 | |
| 71-80 | 135 | |
| 81-119 | 120 | |
| **Capt. Savage and His Leatherneck Raiders** | | |
| MARVEL, 1968 | | |
| 1 | 20 | |
| 2 | 15 | |
| 3-13 | 9 | |
| 14 | 9 | 36 |
| 15-19 | 9 | |
| **Capt. Storm** | | |
| DC, 1964 | | |
| 1 | 28 | |
| 2-5 | 18 | |
| 6 | 14 | |
| 7-15 | 12 | |
| 16-18 | 9 | |
| **Car 54 Where Are You?** | | |
| DELL, 1962 | | |
| 2 | 75 | |
| 3 | 45 | |
| 4-5 | 40 | |
| 6-7 | 35 | |
| **Cartoon Cartoons** | | |
| DC, 2001 | | |
| 1-32 | 2 | |
| **Cartoon Network** | | |
| DC | | |
| 1 | 1 | |
| **Cartoon Network Presents** | | |
| DC, 1997 | | |
| 1-24 | 2 | |

## RETROVIEW

## The Batman Adventures #2 ★★★★

**DC Comics**
**Nov 1992 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Ty Templeton
**Inks:** Rick Burchett
**Cover:** Ty Templeton

### "Catwoman's Killer Caper"

**The Joker makes Catwoman an offer she can't refuse: assistance in stealing the crown jewels of England — all in exchange for a little trinket.**

The artists get to further showcase their talents with shadows and cityscapes, as Batman and Catwoman take the action to London rooftops. Catwoman is portrayed with the classic mix of bravado, greed, and sensuality that made her the feline fatale. The concentration on The Penguin and Catwoman in the first two issues was no coincidence, the two being featured in the then-recent movie *Batman Returns*.

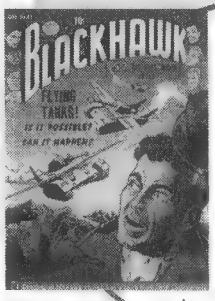
© DC Comics

**Best CGC copy: 9.8** **Then $1.25 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Cartoon Network Starring** | | |
| DC, 1999 | | |
| 1-2 | 3 | |
| 3-18 | 2 | |
| **Casefiles: Sam & Twitch** | | |
| IMAGE, 2003 | | |
| 1-8 | 3 | |
| **Casper's Ghostland** | | |
| HARVEY, 1958 | | |
| 1 | 125 | |
| 2 | 55 | 244 |
| 3-5 | 28 | |
| 6-10 | 20 | |
| 11-20 | 15 | |
| 21-30 | 12 | |
| 31-40 | 8 | |
| 41-60 | 6 | |
| 61-80 | 4 | |
| 81-98 | 3 | |
| **Castle Waiting** | | |
| OLIO, 1997 | | |
| 1 | 5 | |
| 2-8 | 3 | |
| Ashcan 1 | 10 | |
| **Cat** | | |
| MARVEL, 1972 | | |
| 1 | 22 | 133 |
| 2 | 15 | |
| 3 | 12 | |
| 4 | 10 | |
| **Cat, T.H.E.** | | |
| DELL, 1967 | | |
| 1 | 18 | |
| 2-4 | 12 | |
| **Catwoman** | | |
| DC, 1989 | | |
| 1-2 | 3 | |
| 3-4 | 2 | |
| **Catwoman** | | |
| DC, 1993 | | |
| 0 | 2 | |
| 1 | 3 | 9 |
| 2 | 3 | |
| 3 | 3 | 8 |
| 4-10 | 3 | |
| 11-50 | 2 | |
| 50 | 3 | |
| 51-72 | 2 | |
| 73 | 2 | 6 |
| 74-94 | 2 | |
| 1000000 | 3 | |
| Annual 1- 2 | 4 | |
| Annual 3 | 3 | |
| Annual 4 | 4 | |
| **Catwoman** | | |
| DC, 2002 | | |
| 1-33 | 3 | |
| **Catwoman Plus** | | |
| DC, 1997 | | |
| 1 | 3 | |
| **Catwoman Secret Files and Origins** | | |
| DC, 2002 | | |
| 1 | 5 | |
| **Cerebus the Aardvark** | | |
| AARDVARK-VANAHEIM, 1977 | | |
| 0 | 4 | |
| 0/Gold | 6 | |
| 1 | 850 | |
| 1/Counterfeit | 60 | |
| 2 | 225 | |
| 3 | 175 | 312 |
| 4 | 150 | |
| 5 | 70 | |
| 6 | 60 | |
| 7 | 35 △ | 63 |
| 8 | 35 ▽ | 46 |
| 9 | 35 | 52 |
| 10 | 35 | |
| 11 | 14 | 50 |
| 12 | 14 △ | 37 |
| 13-15 | 14 | |
| 16 | 18 | |
| 17-19 | 15 | |
| 20 | 15 | 27 |
| 21 | 12 △ | 37 |
| 22 | 12 | |
| 23-29 | 6 | |
| 30 | 6 | 16 |
| 31 | 6 | 12 |
| 32-40 | 5 | |
| 41-50 | 4 | |
| 51 | 6 | |
| 52-57 | 4 | |
| 58-60 | 3 | |
| 61-62 | 4 | |
| 63-100 | 3 | |
| 101-300 | 2 | |
| **Challengers of the Unknown** | | |
| DC, 1958 | | |
| 1 | 1450 | |
| 2 | 375 | |
| 3-8 | 220 | |
| 9-10 | 140 | |
| 11-15 | 90 | |
| 16-23 | 52 | |
| 24-31 | 25 | |
| 32-41 | 20 | |
| 42 | 20 | 81 |
| 43-49 | 20 | |
| 50-56 | 15 | |
| 57-68 | 11 | |
| 69 | 11 | 45 |
| 70-73 | 7 | |
| 74 | 14 | |
| 75-80 | 7 | |
| 81 | 6 | |
| 82-87 | 5 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**




△ #41

## Blackhawk™

### Fantastic weapons

In the late 1940s, Blackhawk began facing more and more fantastic war weapons, including flying tanks (shown here) and The War Wheel (see the next entry). The writers' and artists' imaginations were obviously working overtime.

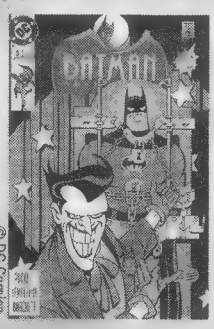
Image © 1951 Quality

Blackhawk logo cover | Jack Cole art | Goes monthly | Holy war

| | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 |
|---|---|---|---|---|---|---|---|---|---|---|
| | AUG 49 | OCT 49 | DEC 49 | FEB 50 | APR 50 | JUN 50 | AUG 50 | OCT 50 | NOV 50 | DEC 50 |
| NM Price | $400 | $400 | $400 | $400 | $400 | $350 | $350 | $350 | $350 | $350 |

THE BOTTOM LINE

## The Batman Adventures #3 ★★★★



© DC Comics

### "Joker's Late-Night Lunacy"

**The Joker has started JTV: a late-night television show that no one can refuse, not even such "special guests" as Commissioner Gordon, Harvey Dent, and The Batman.**

This issue shows how the author's and artists' attention to the details pays off, from the hints (and televisions) dropped in the first two issues to little things like the "Dinco Trank-o-Matic" tranquilizer gun used by The Joker. The portrayal of The Joker is stunning in its madness and evil. Further foreshadowing is provided in the appearances of Sergeant Bullock and District Attorney Harvey Dent.

**DC Comics**
**Dec 1992 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Ty Templeton
**Inks:** Rick Burchett
**Cover:** Ty Templeton

No CGC copies

**Then $1.25 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Challengers of the Unknown** | | |
| DC, 1991 | | |
| 1-8 | 2 | |
| **Challengers of the Unknown** | | |
| DC, 1997 | | |
| 1-17 | 2 | |
| 18 | 3 | |
| **Chamber of Chills** | | |
| HARVEY, 1951 | | |
| 1 | 350 | |
| 2-4 | 275 | |
| 5-9 | 250 | |
| 10-12 | 225 | |
| 13 | 225 | 352 |
| 14-19 | 225 | |
| 20-25 | 200 | |
| 26 | 175 | |
| **Chamber of Chills** | | |
| MARVEL, 1972 | | |
| 1 | 22 | |
| 2-10 | 15 | |
| 11-22 | 12 | |
| 22/30 cent | 20 | |
| 23 | 12 | |
| 23/30 cent | 20 | |
| 24-25 | 12 | |
| **Chamber of Darkness** | | |
| MARVEL, 1968 | | |
| 1 | 30 △ | 203 |
| 2-3 | 8 | |
| 4 | 17 △ | 197 |
| 5 | 8 △ | 113 |
| 6 | 8 | |
| 7 | 20 | 109 |
| 8 | 8 | |
| Special 1 | 20 | 69 |
| **Champions** | | |
| MARVEL, 1975 | | |
| 1 | 12 ▲ | 49 |
| 2 | 6 | |
| 3 | 6 | 24 |
| 4-5 | 5 | |
| 5/30 cent | 20 | |
| 6 | 4 | |
| 6/30 cent | 20 | |
| 7 | 4 | |
| 7/30 cent | 20 | |
| 8-9 | 4 | |
| 10 | 4 | 16 |
| 11-14 | 4 | |
| 14/35 cent | 15 | |
| 15 | 4 | |
| 15/35 cent | 15 | |
| 16-17 | 4 | |
| **Chaos Effect: Alpha** | | |
| VALIANT, 1994 | | |
| 1 | 1 △ | 174 |
| 1/Gold | 2 | |
| **Chaos Effect: Omega** | | |
| VALIANT, 1994 | | |
| 1 | 2 | |
| 1/Gold | 3 | 47 |
| 2 | 2 | |
| 2/Gold | 3 | |
| **Chapel** | | |
| IMAGE, 1995 | | |
| 1-2 | 3 | |
| **Chapel (Vol. 2)** | | |
| IMAGE, 1995 | | |
| 1-7 | 3 | |
| **Charlton Bullseye** | | |
| CHARLTON, 1981 | | |
| 1 | 6 | 26 |
| 2-10 | 2 | |
| **Chase** | | |
| DC, 1998 | | |
| 1-9 | 3 | |
| 1000000 | 3 | |
| **Checkmate** | | |
| GOLD KEY, 1962 | | |
| 1 | 30 | |
| 2 | 20 | |
| **Checkmate** | | |
| DC, 1988 | | |
| 1-12 | 1 | |
| 13-33 | 2 | |
| **Cheyenne** | | |
| DELL, 1957 | | |
| 5 | 35 | |
| 6-7 | 25 | |
| 4 | 35 | |
| 8-10 | 25 | |
| 11-25 | 20 | |
| **Chilling Adventures in Sorcery** | | |
| ARCHIE, 1972 | | |
| 1 | 20 | |
| 2 | 15 | |
| 3 | 10 | 56 |
| 4 | 10 | |
| 5 | 10 | 39 |
| **Chronos** | | |
| DC, 1998 | | |
| 1-1000000 | 3 | |
| **Classic Star Wars** | | |
| DARK HORSE, 1992 | | |
| 1-3 | 4 | |
| 4-19 | 3 | |
| 20 | 4 | |
| **Classic X-Men** | | |
| MARVEL, 1986 | | |
| 1 | 6 | |
| 2 | 4 | |
| 3-29 | 3 | |
| 30-45 | 2 | |
| **Cloak & Dagger** | | |
| MARVEL, 1985 | | |
| 1-4 | 2 | |
| 5-10 | 1 | |
| 11 | 2 | |
| **Cloak & Dagger** | | |
| MARVEL, 1983 | | |
| 1-2 | 3 | |
| 3-4 | 2 | |
| **Clue Comics** | | |
| HILLMAN, 1943 | | |
| 1 | 530 | |
| 2-3 | 360 | |
| 4 | 225 | |
| 5 | 225 | 423 |
| 6 | 225 | |
| 7-9 | 260 | |
| 10-12 | 155 | |
| **Codename: Knockout** | | |
| DC, 2001 | | |
| 0-23 | 3 | |

# CGC Auction Highlights

## Price, plus...

In the **Heritage Signature Auction** held in Dallas on July 29, ***Avengers* #1** in CGC 9.0 (VF/NM) closed for $4,750, but added charges of $950 (15% for Heritage's buyer's premium plus a 5% fee to **eBay Live**, where the bidder won the auction) brought the sale to $5,700.

To date, ***CBG*** has not considered additional charges part of the "market price," considering them an added customer-borne expense akin to shipping or sales tax. We're currently reevaluating that policy, so let us know what you think!

***More notable auction results from July:***

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Amazing Spider-Man #10** | **9.0** | **$1,225** |
| Amazing Spider-Man #10 | 8.0 | **$656** |
| Amazing Spider-Man #11 | 8.0 | **$760** |
| Amazing Spider-Man #11 | 8.0 | **$725** |
| Amazing Spider-Man #12 | 9.0 | **$1,227** |
| Amazing Spider-Man #12 | 9.0 | **$985** |
| Amazing Spider-Man #12 | 8.5 | **$785** |
| Amazing Spider-Man #13 | 9.4 | **$5,350** |
| Amazing Spider-Man #13 | 9.4 | **$5,000** |
| Amazing Spider-Man #13 | 9.0 | **$1,718** |
| Amazing Spider-Man #13 | 9.0 | **$1,575** |
| Amazing Spider-Man #13 | 8.5 | **$915** |
| Amazing Spider-Man #13 | 8.0 | **$663** |
| Amazing Spider-Man #14 | 9.2 | **$3,702** |
| Amazing Spider-Man #14 | 8.5 | **$2,050** |
| Amazing Spider-Man #14 | 8.0 | **$1,275** |
| Amazing Spider-Man #14 | 8.0 | **$1,010** |
| Amazing Spider-Man #14 | 7.5 | **$980** |
| Amazing Spider-Man #14 | 7.5 | **$935** |
| Amazing Spider-Man #14 | 7.0 | **$1,175** |
| Amazing Spider-Man #14 | 7.0 | **$1,150** |
| Amazing Spider-Man #14 | 5.5 | **$445** |
| Amazing Spider-Man #15 | 9.0 | **$1,575** |
| Amazing Spider-Man #17 | 8.0 | **$462** |
| Amazing Spider-Man #18 | 9.2 | **$960** |
| Amazing Spider-Man #18 | 9.0 | **$564** |
| Amazing Spider-Man #18 | 9.0 | **$501** |
| Amazing Spider-Man #18 | 8.5 | **$455** |
| Amazing Spider-Man #23 | 9.2 | **$1,236** |
| Amazing Spider-Man #25 | 9.0 | **$520** |
| Amazing Spider-Man #25 | 9.0 | **$465** |
| Amazing Spider-Man #26 | 9.0 | **$461** |
| Amazing Spider-Man #28 | 9.0 | **$1,100** |
| Amazing Spider-Man #32 | 9.4 | **$545** |
| Amazing Spider-Man #33 | 9.6 | **$1,414** |
| Amazing Spider-Man #33 | 9.6 | **$1,300** |
| Amazing Spider-Man #33 | 9.4 | **$562** |
| Amazing Spider-Man #34 | 9.4 | **$847** |
| Amazing Spider-Man #37 | 9.4 | **$843** |
| Amazing Spider-Man #39 | 9.0 | **$430** |
| Amazing Spider-Man #40 | 9.4 | **$1,500** |
| Amazing Spider-Man #40 | 9.0 | **$515** |
| Amazing Spider-Man #40 | 9.0 | **$497** |
| Amazing Spider-Man #40 | 9.0 | **$441** |
| Amazing Spider-Man #42 | 9.4 | **$800** |
| Amazing Spider-Man #42 | 9.2 | **$570** |
| Amazing Spider-Man #50 | 9.4 | **$4,550** |
| Amazing Spider-Man #50 | 9.2 | **$1,426** |
| Amazing Spider-Man #50 | 8.5 | **$718** |
| Amazing Spider-Man #55 | 9.4 | **$636** |
| Amazing Spider-Man #56 | 9.6 | **$1,025** |
| Amazing Spider-Man #66 | 9.8 | **$3,050** |
| Amazing Spider-Man #66 | 9.6 | **$810** |
| **Amazing Spider-Man #81** | **9.6** | **$810** |
| Amazing Spider-Man #82 | 9.6 | **$510** |
| Amazing Spider-Man #84 | 9.6 | **$1,025** |
| Amazing Spider-Man #85 | 9.6 | **$565** |
| Amazing Spider-Man #87 | 9.6 | **$726** |
| Amazing Spider-Man #88 | 9.6 | **$1,025** |
| Amazing Spider-Man #100 | 9.6 | **$964** |
| Amazing Spider-Man #100 | 9.4 | **$445** |
| Amazing Spider-Man #102 | 9.4 | **$543** |
| Amazing Spider-Man #121 | 9.6 | **$1,575** |
| Amazing Spider-Man #121 | 9.6 | **$1,525** |
| Amazing Spider-Man #121 | 9.6 | **$910** |
| Amazing Spider-Man #121 | 9.4 | **$717** |
| Amazing Spider-Man #121 | 9.4 | **$666** |
| Amazing Spider-Man #121 | 9.4 | **$643** |
| Amazing Spider-Man #121 | 9.4 | **$566** |
| Amazing Spider-Man #122 | 9.6 | **$1,292** |
| Amazing Spider-Man #122 | 9.6 | **$880** |
| Amazing Spider-Man #122 | 9.4 | **$577** |
| Amazing Spider-Man #122 | 9.4 | **$550** |
| Amazing Spider-Man #129 | 9.6 | **$2,400** |
| Amazing Spider-Man #129 | 9.6 | **$2,180** |
| Amazing Spider-Man #129 | 9.6 | **$1,026** |
| Amazing Spider-Man #129 | 9.4 | **$910** |
| Amazing Spider-Man #129 | 9.4 | **$860** |
| Amazing Spider-Man #129 | 9.2 | **$600** |
| Amazing Spider-Man #129 | 9.2 | **$550** |
| Amazing Spider-Man #129 | 9.2 | **$535** |
| Amazing Spider-Man #129 | 9.2 | **$535** |
| Amazing Spider-Man #129 | 9.2 | **$441** |
| Amazing Spider-Man #129 | 9.2 | **$433** |
| Amazing Spider-Man #129 | 9.0 | **$570** |
| Amazing Spider-Man #136 | 9.6 | **$899** |
| Amazing Spider-Man #136 | 9.6 | **$595** |
| Amazing Spider-Man #136 | 9.6 | **$590** |
| Amazing Spider-Man Annual #1 | 6.5 | **$431** |
| **Aquaman #1** | 8.5 | **$569** |
| **Atom #1** | 8.0 | **$482** |
| **Atomic Bomb #1** | 8.5 | **$599** |
| **Avengers #1** | 9.0 | **$4,750** |
| Avengers #1 | 6.5 | **$1,200** |
| Avengers #1 | 4.5 | **$478** |
| Avengers #2 | 9.0 | **$1,026** |
| Avengers #2 | 9.0 | **$935** |
| Avengers #4 | 8.0 | **$910** |
| Avengers #4 | 7.5 | **$802** |
| Avengers #4 | 7.0 | **$750** |
| Avengers #10 | 9.4 | **$910** |
| Avengers #15 | 9.6 | **$799** |
| Avengers #16 | 9.6 | **$2,514** |
| Avengers #18 | 9.4 | **$455** |
| Avengers #53 | 9.6 | **$430** |

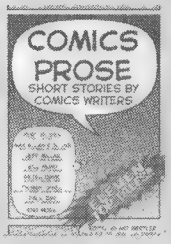
Captain - Code $

Fights flying tanks | Robot cover | Fights Death Patrol | 1st Killer Shark

| | 36 JAN 51 | 37 FEB 51 | 38 MAR 51 | 39 APR 51 | 40 MAY 51 | 41 JUN 51 | 42 JUL 51 | 43 AUG 51 | 44 SEP 51 | 45 OCT 51 | 46 NOV 51 | 47 DEC 51 | 48 JAN 52 | 49 FEB 52 | 50 MAR 52 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | $300 | $300 | $300 | $300 | $300 | $225 | $225 | $225 | $225 | $225 | $225 | $225 | $225 | $225 | $200 |

# Comics Prose

This collection of prose stories by comics pros (hence, the title) contains 11 short works of fiction, all of which are at least "good." Its sole shortcoming is that it's disjointed. That the unifying feature is that the writers are comics creators is not much of a linchpin.




**ABOUT COMICS**
WRITERS:
**VARIOUS**
EDITOR:
**NAT GERTLER**
**B/W • 176 Pgs.**
**$9.99**

Max Allan Collins contributes an award-winning Ms. Tree story; Steve Englehart's piece is a new Coyote tale. They obviously hold more interest, if one knows (or cares) about these characters. (Collins' story holds up better, if one doesn't.)

Paul Dini and Neil Kleid contribute super-hero stories. (If you don't know Neil Kleid, don't worry. It's only a matter of time.)

Beyond that, there's mystery, science fiction, and horror. (Gertler's own contribution, a werewolf tale, is particularly good.) Mike Baron and the Bill Mumy-Peter David team both offer rock and roll epics.

But nothing unites these stories thematically except that the writers have worked in the same medium. Kurt Busiek's story and Jeff Millar's are so disparate they offer little basis to juxtapose them in a single volume.

★★★ — **Jack Abramowitz**

www.aboutcomics.com

ISBN 0-9716338-6-X

△ #56

**What goes around comes around**

The War Wheel, a leftover Nazi vengeance weapon, first appeared in 1952 and would return several times to menace, not only The Blackhawks, but other DC characters after DC acquired Quality's stable.

Image © 1952 Quality

THE BOTTOM LINE

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Combat** DELL, 1962 | | |
| 1 | 10 | |
| 2 | 20 | |
| 3 | 18 | |
| 4 | 25 | |
| ➥JFK story | | |
| 5 | 16 | |
| 6-9 | 12 | |
| 10-20 | 9 | |
| 21-27 | 8 | |
| 28-40 | 6 | |
| **Combat Kelly** MARVEL, 1951 | | |
| 1 | 175 | 53 |
| 2 | 85 | |
| 3 | 70 | 34 |
| 4-11 | 70 | |
| 12-28 | 65 | |
| 29-38 | 45 | |
| 39-44 | 30 | |
| **Comet** DC, 1991 | | |
| 1-18 | 1 | |
| Annual 1 | 2 | |
| **Comic Cavalcade** DC, 1942 | | |
| 1 | 7000 | |
| 2 | 2400 | |
| 3 | 1650 | |
| 4-5 | 100 | |
| 6-10 | 875 | |
| 11-12 | 750 | |
| 13 | 950 | |
| 14-20 | 750 | |
| 21-29 | 650 | |
| 30 | 275 | |
| 31-40 | 150 | |
| 41-50 | 100 | |
| 51-62 | 90 | |
| 63 | 150 | |
| **Common Grounds** IMAGE, 2004 | | |
| 1-6 | 3 | |
| **Conan** MARVEL, 1995 | | |
| 1-12 | 3 | |
| **Conan Saga** MARVEL, 1987 | | |
| 1-74 | 3 | |
| 75 | 4 | |
| 76-97 | 2 | |
| **Conan the Adventurer** MARVEL, 1994 | | |
| 1-14 | 2 | |
| **Conan the Barbarian** MARVEL, 1970 | | |
| 1 | 150 △ | 548 |
| ➥1st comics Conan | | |
| 2 | 45 | 181 |
| 3 | 55 ▽ | 287 |
| 4 | 26 | 111 |
| 5 | 26 | 121 |
| 6 | 26 | 106 |
| 7 | 26 △ | 88 |
| 8 | 26 △ | 122 |
| 9 | 26 | 82 |
| 10 | 35 | 143 |
| ➥Giant-size | | |
| 11 | 35 | 152 |
| ➥Giant-size | | |
| 12 | 16 | 59 |
| 13 | 16 | 71 |
| 14 | 16 | 84 |
| 15 | 16 | 69 |
| 16 | 16 | 65 |
| 17 | 16 | 69 |
| 18 | 16 | 73 |
| 19 | 16 | 69 |
| 20 | 16 | 101 |
| 21 | 16 | 83 |
| 22 | 16 | 83 |
| 23 | 20 | 77 |
| ➥1st Red Sonja | | |
| 24 | 16 △ | 78 |
| 25 | 10 | 41 |
| 26 | 8 | 35 |
| 27-30 | 8 | |
| 31 | 7 | 26 |
| 32 | 7 | 24 |
| 33 | 7 | |
| 34 | 7 | 29 |
| 35 | 7 | |
| 36 | 7 | 38 |
| 37 | 9 | 40 |
| 38 | 5 | 37 |
| 39 | 5 | |
| 40 | 5 | 27 |
| 41 | 5 | 20 |
| 42-43 | 5 | |
| 44 | 5 | 25 |
| 45 | 5 △ | 31 |
| 46-48 | 5 | |
| 49 | 5 | 22 |
| 50 | 5 | |
| 51 | 5 | 17 |
| 52 | 5 | |
| 53 | 5 ▽ | 16 |
| 54-55 | 5 | |
| 56 | 5 | 15 |
| 57 | 5 | |
| 58 | 5 △ | 25 |
| 59 | 5 | 27 |
| 60 | 5 | 17 |
| 61 | 5 | |
| 61/30 cent | 20 | |
| 62 | 5 | 20 |
| 62/30 cent | 20 | |
| 63 | 5 | |
| 63/30 cent | 20 | |
| 64 | 5 | |
| 64/30 cent | 20 | |
| 65 | 5 ▽ | 16 |
| 65/30 cent | 20 | |
| 66-75 | 5 | |
| 75/35 cent | 20 | |
| 76 | 5 | 15 |
| 76/35 cent | 20 | |
| 77 | 5 | |
| 77/35 cent | 20 | |
| 78-82 | 5 | |
| 83 | 5 | 24 |
| 84-93 | 5 | |
| 94-99 | 4 | |
| 100 | 4 | 26 |
| 101-274 | 2 | |
| 275 | 3 | |
| Annual 1 | 10 | 41 |
| Annual 2 | 6 | 22 |
| Annual 3 | 6 | 28 |
| Annual 4-12 | 2 | |
| Special 1 | 3 | |
| **Conan the Barbarian** MARVEL, 1997 | | |
| 1-3 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Conan the Destroyer** MARVEL, 1985 | | |
| 1-2 | 1 | |
| **Conan the King** MARVEL, 1984 | | |
| 20-55 | 2 | |
| **Contest of Champions II** MARVEL, 1999 | | |
| 1-5 | 3 | |
| **Cougar** ATLAS-SEABOARD, 1975 | | |
| 1 | 5 | 20 |
| 2 | 3 | |
| **Coup D'Etat (mini series)** DC, 2004 | | |
| 1-4 | 3 | |
| **Coup D'Etat** DC, 2004 | | |
| 1 | 3 | |
| **Coup D'Etat: Afterword** DC, 2004 | | |
| 1 | 3 | |
| **Courtship of Eddie's Father** DELL, 1970 | | |
| 1 | 30 | |
| 2 | 24 | |
| **Crazy** ATLAS, 1953 | | |
| 1 | 225 | 64 |
| 2 | 165 | |
| 3 | 125 | 42 |
| 4-7 | 95 | |
| **Crazy** MARVEL, 1973 | | |
| 1 | 16 | |
| 2-3 | 10 | |
| **Crazy (Magazine)** MARVEL, 1973 | | |
| 1 | 12 | |
| 2 | 6 | |
| 3-5 | 5 | |
| 6-15 | 3 | |
| 16-94 | 2 | |
| **Creatures of the Id** CALIBER, 1990 | | |
| 1 | 23 | 36 |
| **Creatures on the Loose** MARVEL, 1971 | | |
| 10 | 18 | 145 |
| 11-15 | 7 | |
| 16 | 7 | 28 |
| 17-20 | 7 | |
| 21-23 | 6 | |
| 24-25 | 4 | |
| 26 | 4 | 18 |
| 27-29 | 3 | |
| 30 | 25 | 39 |
| 31 | 20 | 25 |
| 32 | 15 | |
| 33 | 7 | 23 |
| 34 | 7 | |
| 35 | 7 | 32 |
| 36-37 | 7 | |
| King Size 1 | 7 | |
| **Creeps** IMAGE, 2001 | | |
| 1 | 3 | 8 |
| 2-4 | 3 | |
| **Creepy (Magazine)** WARREN, 1964 | | |
| 1 | 60 | 461 |
| 2 | 30 | |
| 3 | 18 ▽ | 94 |
| 4-5 | 15 | |
| 6-8 | 12 | |
| 9 | 18 | |
| 10 | 12 | |
| 11-13 | 10 | |
| 14 | 12 | |
| 15 | 9 | 103 |
| 16 | 9 | |
| 17 | 9 | 130 |
| 18 | 9 | 104 |
| 19-20 | 9 | |
| 21-24 | 7 | |
| 25 | 7 | 41 |
| 26-40 | 7 | |
| 41-47 | 6 | |
| 48 | 9 | |
| 49-54 | 6 | |
| 55 | 9 | |
| 56-64 | 5 | |
| 65 | 8 | |
| 66-100 | 5 | |
| 101-143 | 4 | |
| 144 | 6 | |
| 145 | 4 | |
| 146 | 6 | |
| Annual 71-727 | | |
| YB 1968-70 | 8 | |
| **Crime & Justice** CHARLTON, 1951 | | |
| 1 | 240 | |
| 2 | 125 | |
| 3-5 | 100 | |
| 6-10 | 80 | |
| 11-19 | 65 | |
| 20 | 50 | 103 |
| 21-23 | 50 | |
| **Crime Does Not Pay** LEV GLEASON, 1942 | | |
| 22 | 800 | |
| 23 | 525 | |
| 24 | 375 | |
| 25-30 | 225 | |
| 31-37 | 115 | |

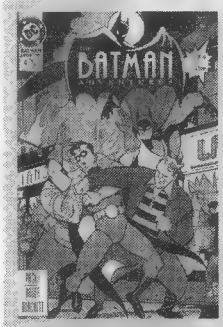
The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

RETROVIEW

## The Batman Adventures #4 ★★½




**"Riot Act"**

**The people of Gotham are losing the ability to read, and the city is dissolving into chaos, with riots in the streets.**

A different creative team takes the title in a different direction, with the first (and, thankfully, almost only) multi-issue story arc. The art is not as stylish or as clean as earlier issues, which is disappointing in and of it self, and, combined with a less detective-oriented and more action- and toy-oriented Batman, disappoints, to say the least. The appearance of Robin (Dick Grayson) is a bonus, though.

**DC Comics**
**Jan 1993 • 22 pp.**
**Writer:** Martin Pasko
**Pencils:** Brad Rader
**Inks:** Rick Burchett
**Cover:** Brad Rader

© DC Comics

No CGC copies

Then $1.25 NOW $2

| | NM Price | 51 APR 52 | 52 MAY 52 | 53 JUN 52 | 54 JUL 52 | 55 AUG 52 | 56 SEP 52 | 57 OCT 52 | 58 NOV 52 | 59 DEC 52 | 60 JAN 53 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Jungle battle | | | 1st War Wheel | | | Fights King Cobra | | Fights Crimson Hoods | |
| | | $165 | $165 | $165 | $165 | $165 | $165 | $165 | $165 | $165 | $165 |

## The Batman Adventures #5 ★1/2

© DC Comics

**"Riot Act II"**

**Batman and Robin race against time to track down the cause of the illiteracy "disease."**

Though Kelley Puckett is given a scripting credit on Martin Pasko's story, it didn't help pull this story out of the hole that was dug in #4. Too many coincidences and gimmicks (not of the Bat utility belt kind) spoil the story, such as it is. Such detective work as there is in this story is perfunctory and shallow. Even the action is unsatisfactory, while the art (especially that of the final "showdown") degenerates to basic forms and boring depictions of inaction.

**DC Comics**
**Feb 1993 • 22 pp.**
**Writer:** Martin Pasko
**Pencils:** Brad Rader
**Inks:** Rick Burchett
**Cover:** Brad Rader

**No CGC copies** **Then $1.25 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 38 | 115 | 396 |
| 39-41 | 115 | |
| 42 | 110 | |
| 43-50 | 90 | |
| 51-60 | 65 | |
| 61-70 | 60 | |
| 71-80 | 50 | |
| 81-90 | 42 | |
| 91-100 | 35 | |
| 101-110 | 32 | |
| 111-130 | 30 | |
| 131-146 | 26 | |
| Annual 44 | 700 | |
| Annual 45 | 600 | |
| Anl 46-49 | 500 | |
| Anl 50-53 | 400 | |

**Crime Patrol**
E.C., 1948

| | | |
|---|---|---|
| 7 | 600 | |
| 8-9 | 575 | |
| 10 | 550 | |
| 11-14 | 500 | |
| 15 | 2200 | |
| ➥1st Cryptkeeper | | |
| 16 | 1500 | |

**Crime SuspenStories**
E.C., 1950

| | | |
|---|---|---|
| 1 | 800 | |
| 1/A | 1000 | |
| ➥#1 marked out | | |
| 2 | 475 | |
| 3-5 | 315 | |
| 6-10 | 235 | |
| 11-12 | 185 | |
| 13 | 210 | |
| 14-15 | 185 | |
| 16 | 190 | |
| 17 | 235 | |
| 18-19 | 170 | |
| 20 | 215 | |
| 21 | 115 | |
| 22-23 | 145 | |
| 24 | 115 | 676 |
| 25-27 | 115 | |

**Crimson**
IMAGE, 1998

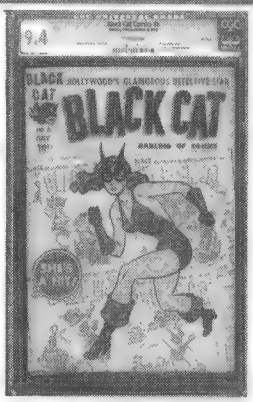
| | | |
|---|---|---|
| 1 | 4 | |
| 2 | 3 | |
| 3 | 3 | |
| 4-7 | 3 | |
| 7/Dynamic | 15 | |
| Special 1 | 7 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Crimson Dynamo** | | |
| MARVEL, 2003 | | |
| 1-6 | 3 | |
| **Crisis on Infinite Earths** | | |
| DC, 1985 | | |
| 1 | 5 | 16 |
| 2 | 4 | |
| 3 | 4 | 17 |
| 4 | 4 | |
| 5 | 5 | 22 |
| 6 | 5 | 18 |
| 7 | 8 | 15 |
| 8 | 7 △ | 19 |
| 9-10 | 4 | |
| 11 | 4 | 13 |
| 12 | 4 | 16 |
| **Crow** | | |
| CALIBER, 1989 | | |
| 1 | 44 | |
| ➥Crow origin | | |
| 2 | 12 | |
| 3-4 | 10 | |
| **Crow** | | |
| IMAGE, 1999 | | |
| 1-10 | 3 | |
| **Crypt of Shadows** | | |
| MARVEL, 1973 | | |
| 1 | 8 | |
| 2-3 | 5 | |
| 4-5 | 4 | |
| 6-15 | 3 | |
| 16 | 3 | 39 |
| 17-21 | 3 | |
| **Crypt of Terror** | | |
| E.C., 1950 | | |
| 17 | 1000 | |
| 18 | 800 | |
| 19 | 750 | |
| **CSI** | | |
| IDEA & DESIGN WORKS, 2003 | | |
| 1 | 3 | 12 |
| 2-5 | 3 | |
| **CSI: Bad Rap** | | |
| IDEA & DESIGN WORKS, 2003 | | |
| 1 | 6 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2-5 | 4 | |
| **CSI: Demon House** | | |
| IDEA & DESIGN WORKS, 2004 | | |
| 1 | 5 | |
| 2-3 | 4 | |
| **Curse of the Spawn** | | |
| IMAGE, 1996 | | |
| 1 | 3 | |
| 2-15 | 3 | |
| 16-29 | 2 | |
| **Cyberforce** | | |
| IMAGE, 1992 | | |
| 1-2 | 3 | |
| 3-4 | 2 | |
| **Cyberforce** | | |
| IMAGE, 1993 | | |
| 0-5 | 3 | |
| 6-7 | 2 | |
| 8-10/Variant | 3 | |
| 11-12 | 2 | |
| 13-16 | 3 | |
| 17 | 2 | |
| 18-24 | 3 | |
| 25 | 4 | |
| 26-35 | 3 | |
| Annual 1-2 | 3 | |
| **Cyblade/Shi** | | |
| IMAGE, 1995 | | |
| 1 | 6 | 22 |
| 1/Collector's | 10 | |
| Ashcan 1 | 3 | |
| **Daffy** | | |
| DELL, 1953 | | |
| 1 | 90 | |
| 2-3 | 45 | |
| 4-10 | 18 | |
| 11-20 | 10 | |
| 21-40 | 7 | |
| 41-60 | 5 | |
| 61-80 | 4 | |
| 81-100 | 3 | |
| 101-145 | 2 | |
| **Dagar the Invincible** | | |
| GOLD KEY, 1972 | | |
| 1 | 16 | |
| 2 | 11 | |
| 3-7 | 7 | |

# CGC Auction Highlights

## The other Black Cat




**Goblin's Den Ltd.** sold a copy of ***Black Cat Comics* #6** in CGC 9.4 (NM) for $536 on eBay July 5. The June/July 1947 issue from **Harvey** features art by Robert Powell, Joe Simon, and Jack Kirby.

This Black Cat isn't to be confused with the Felicia Hardy character, who first appeared in ***Amazing Spider-Man* #194** decades later. The Harvey Black Cat, actress-turned-heroine Linda Turner, made her debut in ***Pocket Comics* #1** in 1941.

***More notable auction results from July:***

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Avengers #58** | **9.8** | **$999** |
| Avengers #74 | 9.8 | $462 |
| Avengers #93 | 9.4 | $500 |
| Avengers Annual #1 | 9.4 | $620 |
| **Batman #1** | **1.5** | **$7,995** |
| Batman #2 | 2.0 | $960 |
| Batman #9 | 7.0 | $1,042 |
| Batman #11 | 7.0 | $3,000 |
| Batman #14 | 6.5 | $810 |
| Batman #17 | 8.0 | $1,333 |
| Batman #19 | 8.0 | $899 |
| Batman #40 | 8.0 | $750 |
| Batman #40 | 7.5 | $899 |
| Batman #40 | 7.5 | $660 |
| Batman #41 | 8.0 | $699 |
| Batman #189 | 9.6 | $937 |
| Batman #200 | 9.4 | $463 |
| Batman (RRP) #608 | 9.8 | $2,411 |
| Batman (RRP) #608 | 9.6 | $1,075 |
| **Black Cat Comics #6** | **9.4** | **$536** |
| Black Cat Comics #8 | 9.6 | $677 |
| **Black Terror #1** | **4.0** | **$494** |
| **Boy Comics #3** | **8.5** | **$1,400** |
| Boy Comics #8 | 9.0 | $600 |
| **Brave And The Bold #28** | **5.0** | **$760** |
| Brave And The Bold #28 | 4.0 | $510 |
| Brave And The Bold #30 | 9.0 | $4,156 |
| Brave And The Bold #34 | 9.2 | $2,950 |
| Brave And The Bold #34 | 9.0 | $1,525 |
| **Captain America #100** | **9.6** | **$1,376** |
| Captain America #100 | 9.4 | $639 |
| **Captain America Comics #2** | **2.5** | **$1,090** |
| Captain America Comics #3 | 6.0 | $2,825 |
| Captain America Comics #12 | 6.0 | $1,250 |
| Captain America Comics #14 | 8.5 | $4,300 |
| **Captain Marvel #1** | **9.8** | **$1,600** |
| Captain Marvel #17 | 9.8 | $837 |
| **Captain Marvel Adventures #1** | **3.0** | **$3,245** |
| **Comic Cavalcade #1** | **4.5** | **$1,875** |
| **Conan The Barbarian #1** | **9.6** | **$1,302** |
| **Crack Comics #17** | **9.0** | **$705** |
| **Creepy #1** | **9.4** | **$455** |
| **Daredevil #1** | **9.4** | **$10,100** |
| Daredevil #1 | 9.0 | $5,100 |
| Daredevil #1 | 8.5 | $2,950 |
| Daredevil #1 | 8.5 | $2,550 |
| Daredevil #1 | 7.5 | $1,500 |

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Daredevil #1** | **5.0** | **$450** |
| Daredevil #2 | 9.4 | $2,800 |
| Daredevil #2 | 9.2 | $1,475 |
| Daredevil #2 | 9.0 | $610 |
| Daredevil #3 | 9.4 | $2,000 |
| Daredevil #3 | 9.4 | $1,850 |
| Daredevil #3 | 9.0 | $432 |
| Daredevil #4 | 8.0 | $510 |
| Daredevil #5 | 9.4 | $1,026 |
| Daredevil #16 | 9.4 | $2,184 |
| Daredevil #131 | 9.6 | $464 |
| Daredevil #168 | 9.6 | $580 |
| Daredevil #168 | 9.6 | $520 |
| **Daring Mystery Comics #2** | **7.5** | **$7,050** |
| Daring Mystery Comics #2 | 7.5 | $6,950 |
| **DC Comics Presents #26** | **9.8** | **$500** |
| **Detective Comics #1** | **3.0** | **$13,000** |
| Detective Comics #3 | 4.5 | $5,000 |
| Detective Comics #10 | 5.5 | $2,000 |
| Detective Comics #11 | 6.0 | $3,100 |
| Detective Comics #15 | 5.5 | $1,800 |
| Detective Comics #16 | 7.0 | $2,900 |
| Detective Comics #17 | 2.0 | $650 |
| Detective Comics #38 | 7.5 | $13,100 |
| Detective Comics #59 | 7.5 | $630 |
| Detective Comics #193 | 8.5 | $550 |
| Detective Comics #225 | 6.0 | $1,495 |
| Detective Comics #359 | 9.4 | $1,203 |
| **Doctor Strange #169** | **9.6** | **$606** |
| Doctor Strange #169 | 9.6 | $510 |
| Doctor Strange #169 | 9.6 | $492 |
| Doctor Strange #169 | 9.6 | $455 |
| **Eerie Comics #1** | **5.5** | **$1,131** |
| **Exciting Comics #4** | **7.5** | **$450** |
| **Famous Funnies #212** | **8.0** | **$775** |
| **Famous Monsters of Filmland #1** | **8.5** | **$2,499** |
| **Fantastic Four #1** | **8.0** | **$10,500** |
| Fantastic Four #1 | 5.0 | $5,350 |
| Fantastic Four #1 | 2.5 | $1,050 |
| Fantastic Four #3 | 4.5 | $456 |
| Fantastic Four #5 | 5.5 | $916 |
| Fantastic Four #5 | 4.0 | $641 |
| Fantastic Four #5 | 4.0 | $548 |
| Fantastic Four #6 | 6.5 | $481 |
| Fantastic Four #7 | 7.5 | $597 |
| Fantastic Four #13 | 7.0 | $482 |
| Fantastic Four #16 | 9.2 | $1,700 |
| Fantastic Four #20 | 9.2 | $1,750 |
| Fantastic Four #24 | 9.2 | $463 |



Fights General X — Flying sub-marines — Mind control — Killer Shark appears — 1st Blackie, the Hawk

| | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | FEB 53 | MAR 53 | APR 53 | MAY 53 | JUN 53 | JUL 53 | AUG 53 | SEP 53 | OCT 53 | NOV 53 | DEC 53 | JAN 54 | FEB 54 | MAR 54 | APR 54 |
| NM Price | $145 | $145 | $145 | $145 | $145 | $145 | $145 | $145 | $145 | $145 | $200 | $130 | $130 | $130 | $130 |

# CSI: Miami — Thou Shalt Not ...

The first thing that will strike readers about this comic book is that the splash-page hanging victim doesn't look as if he was ever alive. However, the problems with this book go beyond its — forgive me — stiff art.

**IDW**
WRITER:
**KRIS OPRISKO**
ARTIST:
**RENATO GUEDES, ASHLEY WOOD**
**Color • 52 Pgs.**
**$6.99**

A businessman is found hanging, but he's not a suicide. The entire crime lab is there, which seems like overkill. Medical Examiner Alexx Woods, who should be with the victim, is wandering aimlessly on the splash. That's just the first of many details the story gets wrong.

Detective Yelina Salas identifies herself as being with the crime lab, which she's not, and collects DNA from suspects, which is just plain wrong. Crime lab boss Horatio Caine calls her by her first name while they are working, something he never does on the show.

The plot is decent enough, but the characters don't "sound" or act like their TV counterparts. The art only comes alive when Ashley Wood steps in for flashback sequences.

Thou shalt not — ask a fan of a show to pay seven bucks for a comic book that so completely fails to capture that show.

★ **— Tony Isabella**

www.idwpublishing.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Dagar the Invincible** | | |
| CONTINUED | | |
| 8 | 7 | 27 |
| 9 | 7 | 33 |
| 10 | 7 | 28 |
| 11 | 7 | |
| 12-14 | 5 | |
| 15-18 | 3 | |
| 19 | 2 | |
| **Dagwood Comics** | | |
| HARVEY, 1950 | | |
| 1 | 80 | |
| 2 | 42 | |
| 3-5 | 32 | |
| 6-10 | 26 | |
| 11-20 | 22 | |
| 21-30 | 18 | |
| 31-50 | 15 | |
| 51-70 | 13 | |
| 71-80 | 10 | |
| 81-100 | 8 | |
| 101-120 | 7 | |
| 121-140 | 6 | |
| **Daktari** | | |
| DELL, 1967 | | |
| 1 | 35 | |
| 2-4 | 30 | |
| **Danger Girl** | | |
| IMAGE, 1988 | | |
| 1/Chromium | 5 | 23 |
| 1/Mag sized | 9 | |
| 1/Tour ed | 8 | |
| 1/Go Go cover | 31 | |
| 2/Chrome | 8 | |
| 2/Dynamic | 45 | |
| 2/Gold | 6 | |
| 3 | 3 | 13 |
| 4-5 | 4 | |
| 6 | 3 | |
| 6/Dynamic | 15 | |
| 6/Gold | 5 | |
| 7 | 6 | |
| Ashcan 1 | 5 | |
| Special 1 | 4 | |
| **Danger Girl 3-D** | | |
| DC, 2003 | | |
| 1 | 5 | |
| **Danger Girl: Hawaiian Punch** | | |
| DC, 2003 | | |
| 1 | 5 | |
| **Danger Girl Kamikaze** | | |
| DC, 2001 | | |
| 1-2 | 3 | |
| **Danger Girl Sketchbook** | | |
| DC | | |
| 1 | 7 | |
| **Danger Girl: Viva Las Danger** | | |
| DC, 2004 | | |
| 1 | 5 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Danger Trail** | | |
| DC, 1950 | | |
| 1 | 875 | |
| 2 | 600 | |
| 3 | 1250 | |
| 4-5 | 385 | |
| **Danger Trail** | | |
| DC, 1993 | | |
| 1-4 | 2 | |
| **Daredevil** | | |
| MARVEL, 1964 | | |
| -1 | 2 | |
| 1 ➥1st Daredevil | 2100 ▽ | 11819 |
| 2 | 560 ▽ | 2975 |
| 3 | 450 ▽ | 1934 |
| 4 | 350 | 1444 |
| 5 | 250 ▽ | 1097 |
| 6 | 200 | 822 |
| 7 | 225 | |
| 8 | 135 | 626 |
| 9 | 135 △ | 416 |
| 10 | 135 | 1034 |
| 11 | 85 ▽ | 361 |
| 12-13 | 85 | |
| 14 | 85 | 327 |
| 15 | 85 | 314 |
| 16 ➥Spider-Man app. | 120 △ | 1012 |
| 17 ➥Spider-Man app. | 120 | 586 |
| 18 | 60 | 261 |
| 19 | 60 | 276 |
| 20 | 55 | |
| 21 | 50 | |
| 22 | 50 | 182 |
| 23 | 50 | |
| 24 | 50 | 201 |
| 25 | 50 △ | 166 |
| 26 | 50 | 245 |
| 27 | 50 | 209 |
| 28 | 45 | 161 |
| 29 | 45 | 177 |
| 30 | 45 | 197 |
| 31 | 40 | |
| 32 | 40 | 218 |
| 33 | 40 | 143 |
| 34 | 40 | 131 |
| 35 | 40 | 135 |
| 36 | 40 | 177 |
| 37 | 40 | 216 |
| 38 | 40 | 227 |
| 39 | 40 | 166 |
| 40 | 40 | 152 |
| 41 | 40 | 104 |
| 42 | 40 | 119 |
| 43 | 45 ▽ | 203 |
| 44 | 30 ▽ | 105 |
| 45 | 30 | 98 |
| 46 | 30 | 130 |
| 47 | 30 | 114 |
| 48 | 30 | 156 |
| 49 | 30 | 100 |
| 50 | 33 | 148 |
| 51 | 33 | 121 |
| 52 | 33 | 125 |
| 53 | 20 ▽ | 109 |
| 54 | 20 ▽ | 157 |
| 55 | 20 | 138 |
| 56 | 20 | 80 |
| 57 | 20 | 104 |
| 58 | 20 | 88 |
| 59 | 20 ▽ | 94 |
| 60 | 20 | 90 |
| 61 | 20 | 83 |
| 62 | 20 | 105 |
| 63 | 20 ▽ | 89 |
| 64 | 20 | |
| 65 | 20 | 85 |
| 66 | 20 | 96 |
| 67 | 20 | 93 |
| 68 | 20 | 81 |
| 69 | 20 | 106 |
| 70 | 20 | 63 |
| 71 | 20 | |

## RETROVIEW
# The Batman Adventures #6 ★★★

**DC Comics**
**Mar 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Brad Rader
**Inks:** Rick Burchett
**Cover:** Brad Rader

## "The Third Door"

**Bruce Wayne is found in a locked room with a dead body — the perfect suspect for the perfect murder. Only he didn't do it ...**

Kelley Puckett returns as series writer in this issue, and it shows. In a classic mystery with a Batman twist, even the art is reined in to present a decidedly more *noir* style. The only problems are that the motive for the murder seems shallow and there is some question as to how Bruce Wayne is able to get certain places while locked up tight in Gotham jail — with his Batman costume hidden from the police under his shirt!

© DC Comics

No CGC copies

**Then $1.25 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 72 | 17 | 93 |
| 73 | 17 | 65 |
| 74 | 17 | 53 |
| 75 | 17 | 82 |
| 76 | 17 | 60 |
| 77 | 17 | 114 |
| 78 | 17 | 66 |
| 79 | 17 | 68 |
| 80 | 17 | 74 |
| 81 ➥Giant-size | 25 | 158 |
| 82 | 17 | 81 |
| 83 | 17 | |
| 84 | 14 | |
| 85 | 14 | 64 |
| 86 | 14 | |
| 87 | 14 △ | 56 |
| 88 | 14 ▽ | 43 |
| 89 | 14 | 67 |
| 90 | 14 | 60 |
| 91 | 14 ▽ | 60 |
| 92 | 14 | 72 |
| 93 | 14 | 71 |
| 94 | 14 | |
| 95 | 14 | 72 |
| 96 | 14 | 58 |
| 97 | 14 | 52 |
| 98 | 14 ▽ | 53 |
| 99 | 14 | 73 |
| 100 | 30 | 145 |
| 101-106 | 8 | |
| 107 | 8 | 52 |
| 108 | 8 | |
| 109 | 8 | 65 |
| 110 | 8 | 38 |
| 111 | 8 | |
| 112 | 8 △ | 38 |
| 113 | 8 | 28 |
| 114 | 8 | |
| 115 | 8 | 36 |
| 116 | 8 | |
| 117 | 8 | 30 |
| 118 | 8 | 37 |
| 119 | 8 | 22 |
| 120 | 8 | 28 |
| 121 | 8 | 28 |
| 122 | 8 | |
| 123 | 8 | 24 |
| 124 | 8 | 38 |
| 125 | 8 | 35 |
| 126 | 8 | |
| 127 | 8 | 34 |
| 128 | 8 | 24 |
| 129 | 8 | 21 |
| 130 | 8 | |
| 131 | 50 ▽ | 290 |
| 132 | 15 | 86 |
| 132/30 cent. | 20 | |
| 133 | 6 | 31 |
| 133/30 cent. | 20 | |
| 134 | 6 | 25 |
| 134/30 cent. | 20 | |
| 135 | 6 | 23 |
| 135/30 cent. | 20 | |
| 136 | 6 | 27 |
| 136/30 cent. | 20 | |
| 137 | 6 | 26 |
| 138 | 6 | 29 |
| 139 | 6 | 21 |
| 140 | 6 | 22 |
| 141 | 6 | 59 |
| 142 | 6 | 25 |
| 143 | 6 | 27 |
| 144 | 6 | 30 |
| 145 | 6 | 31 |
| 146 | 6 | 25 |
| 147 | 6 | |
| 147/35 cent. | 15 | |
| 148 | 6 | |
| 148/35 cent. | 15 | |
| 149 | 6 | 30 |
| 150 | 6 | |
| 151 | 6 | 24 |
| 152 | 6 | 28 |
| 153-154 | 6 | |
| 155 | 6 | 27 |
| 156 | 6 | 30 |
| 157 | 6 | 26 |
| 158 ➥Frank Miller starts | 40 ▽ | 146 |
| 159 | 16 | 69 |
| 160 | 12 | 57 |
| 161 | 12 | 54 |
| 162 | 9 | 41 |
| 163 | 18 | 81 |
| 164 | 11 | 34 |
| 165 | 11 | 76 |
| 166 | 11 | 33 |
| 167 | 11 ▼ | 29 |
| 168 ➥1st Elektra | 60 ▲ | 271 |
| 169 | 16 | 63 |
| 170 | 10 | 28 |
| 171 | 12 △ | 63 |
| 172 | 7 | 38 |
| 173 | 7 | 21 |
| 174 | 7 | 31 |
| 175 | 7 | 25 |
| 176 | 7 | 35 |
| 177 | 7 | 30 |
| 178 | 6 | 24 |
| 179 | 6 | 24 |
| 180 | 6 △ | 20 |
| 181 ➥Elektra dies | 10 △ | 29 |
| 182 | 4 ▽ | 19 |
| 183 | 4 | 21 |
| 184 | 4 ▽ | 22 |
| 185 | 4 | 17 |
| 186 | 4 ▽ | 20 |
| 187 | 4 | 20 |
| 188 | 4 | 24 |
| 189 | 4 ▽ | 18 |
| 190 | 3 | 17 |
| 191 | 3 | 13 |
| 192 | 3 | 15 |
| 193 | 3 ▽ | 13 |
| 194 | 3 | 10 |
| 195 | 3 | |
| 196 | 5 | 20 |
| 197 | 3 | 17 |
| 198-199 | 3 | |
| 200 | 3 △ | 24 |
| 201-218 | 3 | |
| 219 | 3 | 15 |
| 220-226 | 3 | |
| 227 | 3 | 17 |
| 228-231 | 3 | |
| 232 | 3 | 19 |
| 233-237 | 3 | |
| 238 | 3 | 11 |
| 239-248 | 3 | |
| 249 | 4 | 15 |
| 250-253 | 3 | |
| 254 ➥1st Typhoid Mary | 6 | 23 |
| 255-289 | 3 | |

**PRICES FOR OTHER UNSLABBED GRADES**

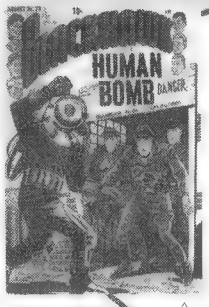
**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM




△ #79

# Blackhawk™

## A Quality "crossover"

While the cover hinted at an appearance of Blackhawk's fellow Quality crimefighter, The Human Bomb, the story inside didn't feature chemist Roy Lincoln and his explosive abilities, but, rather, a villain who threatened to blow the team apart.

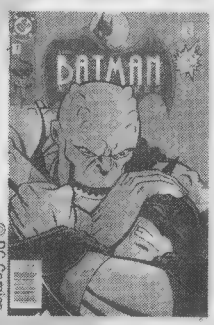
image © 1954 Quality

Fights Human Bomb ▼ | Flies giant kites ▼ | Blackhawk Island destroyed ▼

| | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 |
|---|---|---|---|---|---|---|---|---|---|---|
| | MAY 54 | JUN 54 | JUL 54 | AUG 54 | SEP 54 | OCT 54 | NOV 54 | DEC 54 | JAN 55 | FEB 55 |
| NM Price | $130 | $130 | $130 | $130 | $130 | $125 | $125 | $125 | $125 | $125 |

THE BOTTOM LINE

## The Batman Adventures #7 ★★★½




© DC Comics

**"Raging Lizard"**

**A new mobster is in town, eager to show Batman they way they do things in Chicago. With Killer Croc also looking for revenge, things can get ugly.**

While the detective work is minimal (the reason it's docked a half-star), everything else is in place. The issue features a solid, self-contained story that shows that the *noir* world of Batman may not be quite as black and white as it might seem. Mike Parobeck is in good form as the penciller, bringing solid action, humor, and menace right where needed for an excellent script. No panel is wasted in telling this fine story.

**DC Comics**
**Apr 1993 • 22 pg.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

Near Mint copy: **7.5** **Then $1.25 NOW $2**

# CGC Auction Highlights

## $aving at Heritage

In the **Heritage Signature Auction** held on July 29, ***Green Lantern Vol. 2,* #1** in CGC 8.5 (VF/NM) closed for $3,800 with the buyer's premium bringing the sum to $4,370.

While the auction was simulcast on eBay, the bidder won the lot from Heritage directly, meaning the 5% eBay Live fee didn't apply.

**John Petty**, director of auctions at Heritage, said bidders in auctions simulcast on eBay generally factor in premiums and fees in making their bids, just as they would shipping or tax.

***More notable auction results from July:***

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Fantastic Four #28** | **9.0** | **$436** |
| Fantastic Four #34 | 9.2 | $475 |
| Fantastic Four #48 | 9.6 | $2,745 |
| Fantastic Four #48 | 9.6 | $2,700 |
| Fantastic Four #48 | 9.4 | $1,500 |
| Fantastic Four #48 | 8.5 | $704 |
| Fantastic Four #48 | 8.5 | $634 |
| Fantastic Four #48 | 8.5 | $523 |
| Fantastic Four #49 | 9.0 | $487 |
| Fantastic Four #50 | 9.0 | $460 |
| Fantastic Four #52 | 9.0 | $455 |
| Fantastic Four #53 | 9.4 | $575 |
| Fantastic Four #59 | 9.6 | $512 |
| Fantastic Four #66 | 9.4 | $475 |
| Fantastic Four #100 | 9.6 | $609 |
| Fantastic Four Annual #1 | 8.5 | $565 |
| Fantastic Four Annual #1 | 7.0 | $449 |
| Fantastic Four Annual #2 | 9.6 | $3,551 |
| Fantastic Four Annual #2 | 9.2 | $480 |
| **Fighting Yank #4** | **9.4** | **$2,950** |
| **Flash #80** | **9.0** | **$700** |
| Flash #105 | 7.5 | $2,700 |
| Flash #105 | 5.0 | $710 |
| Flash #105 | 4.5 | $725 |
| Flash #107 | 6.5 | $515 |
| Flash #123 | 7.0 | $630 |
| Flash #175 | 9.4 | $788 |
| Flash Annual #1 | 9.2 | $455 |
| **Flash Comics #1** | **3.5** | **$6,500** |
| **Four Color #386** | **8.5** | **$960** |
| Four Color #386 | 7.5 | $850 |
| **Frankenstein (Monster of) #1** | **9.6** | **$561** |
| **Ghost Rider #1** | **9.6** | **$2,126** |
| Ghost Rider #1 | 9.4 | $900 |
| **Giant-Size Spider-Man #4** | **9.6** | **$456** |
| **Giant-Size X-Men #1** | **9.8** | **$9,000** |
| Giant-Size X-Men #1 | 9.6 | $2,995 |
| Giant-Size X-Men #1 | 9.6 | $2,995 |
| Giant-Size X-Men #1 | 9.6 | $2,650 |
| Giant-Size X-Men #1 | 9.4 | $1,736 |
| Giant-Size X-Men #1 | 9.4 | $1,600 |
| Giant-Size X-Men #1 | 9.4 | $1,489 |
| Giant-Size X-Men #1 | 9.2 | $1,375 |
| Giant-Size X-Men #1 | 9.2 | $1,326 |
| Giant-Size X-Men #1 | 9.2 | $1,200 |
| Giant-Size X-Men #1 | 9.2 | $1,175 |
| Giant-Size X-Men #1 | 9.2 | $1,025 |
| Giant-Size X-Men #1 | 9.2 | $865 |
| Giant-Size X-Men #1 | 9.0 | $810 |
| Giant-Size X-Men #1 | 9.0 | $685 |
| Giant-Size X-Men #1 | 9.0 | $670 |

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Giant-Size X-Men #1** | **9.0** | **$539** |
| Giant-Size X-Men #1 | 9.0 | $520 |
| Giant-Size X-Men #1 | 9.0 | $510 |
| Giant-Size X-Men #1 | 8.5 | $483 |
| Giant-Size X-Men #1 | 8.0 | $511 |
| Giant-Size X-Men #1 | 7.5 | $451 |
| **Green Lantern #7** | **5.5** | **$480** |
| **Green Lantern Vol. 2 #1** | **8.5** | **$3,800** |
| Green Lantern Vol. 2 #1 | 7.5 | $2,600 |
| Green Lantern Vol. 2 #1 | 4.5 | $500 |
| Green Lantern Vol. 2 #1 | 4.5 | $495 |
| Green Lantern Vol. 2 #2 | 8.0 | $621 |
| Green Lantern Vol. 2 #6 | 9.2 | $1,200 |
| Green Lantern Vol. 2 #10 | 9.2 | $1,062 |
| **Hawkman #1** | **9.2** | **$1,400** |
| Hawkman #1 | 8.5 | $440 |
| **Howdy Doody #1** | **7.0** | **$505** |
| **Human Torch #2** | **3.5** | **$2,551** |
| **Incredible Hulk #1** | **5.0** | **$2,667** |
| Incredible Hulk #1 | 4.0 | $2,050 |
| Incredible Hulk #1 | 4.0 | $1,800 |
| Incredible Hulk #1 | 4.0 | $1,325 |
| Incredible Hulk #1 | 3.5 | $1,300 |
| Incredible Hulk #1 | 3.5 | $1,282 |
| Incredible Hulk #2 | 6.0 | $650 |
| Incredible Hulk #3 | 8.0 | $1,100 |
| Incredible Hulk #3 | 8.0 | $1,050 |
| Incredible Hulk #4 | 7.0 | $610 |
| Incredible Hulk #5 | 8.0 | $811 |
| Incredible Hulk #6 | 7.0 | $800 |
| Incredible Hulk #102 | 9.4 | $514 |
| Incredible Hulk #102 | 9.4 | $475 |
| Incredible Hulk #102 | 9.4 | $475 |
| Incredible Hulk #102 | 9.4 | $430 |
| Incredible Hulk #122 | 9.6 | $440 |
| Incredible Hulk #180 | 9.8 | $5,100 |
| Incredible Hulk #180 | 9.4 | $534 |
| Incredible Hulk #180 | 9.4 | $508 |
| Incredible Hulk #180 | 9.4 | $500 |
| Incredible Hulk #181 | 9.6 | $4,363 |
| Incredible Hulk #181 | 9.6 | $4,300 |
| Incredible Hulk #181 | 9.6 | $4,205 |
| Incredible Hulk #181 | 9.6 | $4,000 |
| Incredible Hulk #181 | 9.6 | $3,600 |
| Incredible Hulk #181 | 9.6 | $3,550 |
| Incredible Hulk #181 | 9.4 | $2,225 |
| Incredible Hulk #181 | 9.2 | $1,350 |
| Incredible Hulk #181 | 9.2 | $1,275 |
| Incredible Hulk #181 | 9.2 | $1,269 |
| Incredible Hulk #181 | 9.2 | $1,250 |
| Incredible Hulk #181 | 9.2 | $1,225 |
| Incredible Hulk #181 | 9.2 | $1,150 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 290 | 3 | 15 |
| 291-295 | 3 | |
| 296-299 | 2 | |
| 300 | 3 | |
| 301-318 | 2 | |
| 319 | 3 | |
| 320-321 | 2 | |
| 321/Variant | 3 | |
| 322-324 | 2 | |
| 325 | 3 | |
| 326-349 | 2 | |
| 350 | 3 | |
| 350/Variant | 4 | |
| 351-374 | 2 | |
| 375 | 3 | |
| 376-379 | 2 | |
| 380 | 3 | |
| Annual 1 | 40 ▽ | 170 |
| Annual 2-3 | 9 | |
| Annual 4 | 6 | 25 |
| Annual 5 | 4 | |
| Annual 6-97 | 3 | |

**Daredevil**
MARVEL, 1998

| | | |
|---|---|---|
| 0.5 | 6 | |
| 1 | 11 | 34 |
| 1/Ltd. | 13 | |
| 1/Variant | 6 | 41 |
| 2 | 4 | 14 |
| 3 | 4 | 15 |
| 4 | 4 | 17 |
| 5-8 | 4 | |
| 9-25 | 3 | |
| 26 | 3 | 11 |
| 27-36 | 3 | |
| 37 | 3 | 11 |
| 38-40 | 3 | |
| 41 | 1 | |
| 42-62 | 3 | |

**Daredevil: Father**
MARVEL, 2004

| | | |
|---|---|---|
| 1 | 4 | |

**Daredevil The Man without Fear**
MARVEL, 1993

| | | |
|---|---|---|
| 1 | 4 | 10 |
| 2 | 4 | 20 |
| 3 | 4 | |
| 4-5 | 3 | |

**Daredevil: Yellow**
MARVEL, 2001

| | | |
|---|---|---|
| 1 | 4 | 14 |
| 2-6 | 4 | |

**Daring Escapes**
IMAGE, 1998

| | | |
|---|---|---|
| 1-4 | 3 | |

**Daring New Adventures of Supergirl**
DC, 1982

| | | |
|---|---|---|
| 1 | 3 | 14 |
| 2-13 | 2 | |

**Darkchylde**
IMAGE, 1997

| | | |
|---|---|---|
| 0 | 3 | |
| 1 | 5 | 19 |
| 1/American Ent | 5 | |
| 2-5 | 3 | |

**Dark Days: A 30 Days of Night Sequel**
IDEA & DESIGN WORKS, 2003

| | | |
|---|---|---|
| 1 | 8 | |
| 2 | 5 | |
| 3-6 | 4 | |

**Dark Horse Presents**
DARK HORSE, 1986

| | | |
|---|---|---|
| 1 | 4 | |
| 2-4 | 3 | |
| 5-9 | 2 | |
| 10-16 | 3 | |
| 17 | 2 | |
| 18 | 3 | |
| 19-23 | 2 | |
| 24 | 6 | |
| ➥1st comics Aliens | | |
| 25-27 | 2 | |
| 28 | 3 | |
| 29-31 | 2 | |
| 32 | 4 | |
| ➥Concrete app | | |
| 33-35 | 3 | |
| 36 | 4 | |
| 37-39 | 2 | |
| 40 | 3 | |
| 41-53 | 2 | |
| 54 | 3 | |
| 55 | 2 | |
| 56-57 | 4 | |
| 58 | 2 | |
| 59-66 | 3 | |
| 67 | 4 | |
| 68-79 | 3 | |
| 80 | 3 | 8 |
| 81-134 | 3 | |
| 135 | 4 | |
| 136-149 | 3 | |
| 150 | 5 | |
| 151-157 | 3 | |
| Anl 97-00 | 5 | |

**Dark Knight Strikes Again**
DC, 2001

| | | |
|---|---|---|
| 1 | 3 | 6 |
| 2-3 | 3 | |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

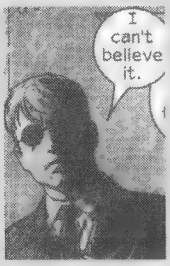
**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

1st Comics Code — Robot cover — Origin retold — Fights Lhala — Fights mechanical dragons

| 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| MAR 55 | APR 55 | MAY 55 | JUN 55 | JUL 55 | AUG 55 | SEP 55 | OCT 55 | NOV 55 | DEC 55 | JAN 56 | FEB 56 | MAR 56 | APR 56 | MAY 56 |
| NM Price $125 | $120 | $120 | $120 | $120 | $120 | $120 | $135 | $110 | $110 | $110 | $110 | $110 | $110 | $140 |

# Daredevil #61

Thanks to writers like Brian Michael Bendis (and Editor in Chief Joe Quesada), mainstream Marvel comic books have taken on something of a literary tone in the last few years. Punches, perils, and pratfalls are often sacrificed for introspection, internal dialogue, and ideological intrigue.




**MARVEL**
WRITER:
**BRIAN MICHAEL BENDIS**
ARTIST:
**ALEX MALEEV**
**COLOR • 32 PGS.**
**$2.99**

Part One of "The Widow" is a perfect example of this relatively recent trend in the company's graphic storytelling, as The Man without Fear never appears in costume (not even on the cover), and Matt Murdock talks of wanting to punch someone, but there's nary a fight to be found. Natasha (aka The Black Widow) joins Matt in his apartment and on the streets, but nothing much happens in either case. (Their spandex-clad outing is merely reported upon, not actually shown.)

With its gritty art and naturalistic dialogue, Daredevil #61 is, despite the lack of action, a quality piece of work: The plotting is strong, and the characters act like real people. Long-time fans, however, will miss the sight of Daredevil swinging through the city and battling bad guys.

★★★ — **Brett Weiss**

www.marvel.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Dark Mansion of Forbidden Love** | | |
| DC, 1971 | | |
| 1 | 100 | 487 |
| 2-4 | 35 | |
| **Darkminds** | | |
| IMAGE, 1998 | | |
| 0.5 | 3 | |
| 1 | 4 | |
| 2-8 | 3 | |
| **Darkminds** | | |
| IMAGE, 2000 | | |
| 0-10 | 3 | |
| **Darkness** | | |
| TOP COW, 1996 | | |
| 0-10 | 3 | |
| 11/Chrome | 8 | |
| 11/All others | 3 | |
| 12-24 | 3 | |
| 25 | 4 | |
| 26-27 | 3 | |
| 28 | 3 | 8 |
| 29-40 | 3 | |
| Ashcan 1 | 3 | |
| **Darkness** | | |
| IMAGE, 2002 | | |
| 1-12 | 3 | |
| **Darkness/ Hulk** | | |
| IMAGE, 2004 | | |
| 1 | 5 | |
| **Dark Shadows** | | |
| GOLD KEY, 1969 | | |
| 1 | 120 | 568 |
| 2-3 | 44 | |
| 4 | 35 | 105 |
| 5 | 35 | |
| 6-7 | 25 | |
| 8 | 25 | 57 |
| 9-15 | 25 | |
| 16-17 | 16 | |
| 18 | 16 | 39 |
| 19-20 | 16 | |
| 21-35 | 14 | |
| **Darkstars** | | |
| DC, 1992 | | |
| 0-38 | 2 | |
| **Date with Debbi** | | |
| DC, 1969 | | |
| 1 | 16 | |
| 2 | 12 | |
| 3-12 | 10 | |
| 13-17 | 12 | |
| 18 | 10 | |
| **Date With Judy, A** | | |
| DC, 1947 | | |
| 1 | 120 | |
| 2 | 95 | |
| 3-5 | 48 | |
| 6-10 | 34 | |
| 11-20 | 22 | |
| 21-40 | 18 | |
| 41-60 | 15 | |
| 61-79 | 10 | |
| **David Cassidy** | | |
| CHARLTON, 1972 | | |
| 1 | 25 | |
| 2-5 | 16 | |
| 6-9 | 14 | |
| 10-14 | 12 | |
| **Davy Crockett** | | |
| GOLD KEY, 1963 | | |
| 1 | 100 | |
| 2 | 20 | |
| **Dawn** | | |
| SIRIUS, 1995 | | |
| 0.5 | 3 | 14 |
| 0.5/Variant | 5 | |
| 1-6 | 4 | |
| **Dawn: Three Tiers** | | |
| IMAGE, 2003 | | |
| 1 | 3 | 12 |
| 2-3 | 3 | |
| **Dazzler** | | |
| MARVEL, 1981 | | |
| 1 | 2 | 15 |
| 2 | 2 | |
| 3-42 | 1 | |
| **DC Challenge** | | |
| DC, 1985 | | |
| 1-12 | 2 | |
| **DC Comics Presents** | | |
| DC, 1978 | | |
| 1 | 7 △ | 26 |
| 2 | 6 | |
| 3 | 4 | |
| 4-5 | 2 | |
| 6 | 6 | |
| 7-25 | 2 | |
| 26 ➥1st New Teen Titans | 22 △ | 34 |
| 27 | 3 | |
| 28-41 | 2 | |
| 42-43 | 1 | |
| 44 | 2 | |
| 45-46 | 1 | |
| 47 ➥1st Masters Universe | 17 | 26 |
| 48-50 | 1 | |
| 51 | 6 | |
| 52 | 3 | |
| 53-71 | 1 | |
| 72 | 2 | |
| 73-76 | 1 | |
| 77-78 | 3 | |
| 79-84 | 1 | |
| 85 ➥Moore Swamp Thing | 6 | |
| 86-92 | 1 | |
| 93 | 2 | |
| 94-97 | 1 | |
| Annual 1-4 | 3 | |
| **DC/Marvel: All Access** | | |
| DC, 1996 | | |
| 1-4 | 3 | |
| **DC 100 Page Super Spectacular** | | |
| DC, 1971 | | |
| 4 | 160 | |
| 5 | 200 | |
| 6 | 100 | 585 |
| 7 | 50 | |
| 8-9 | 65 | |
| 10-13 | 45 | |
| 14 | 40 | |
| 15 | 40 | 76 |
| 16 | 40 | 165 |
| 17 | 40 | |
| 18 | 30 | |
| 19 | 22 | 98 |
| 20-22 | 22 | |
| **DC Special** | | |
| DC, 1968 | | |
| 1 | 30 | |
| 2-3 | 20 | |
| 4 | 20 | 98 |
| 5 | 20 | |
| 6 | 20 | 70 |
| 7-10 | 20 | |
| 11 | 20 | 110 |
| 12-14 | 20 | |
| 15 | 25 | 68 |
| 16 | 10 | 44 |
| 17-26 | 10 | |
| 27 | 10 | 24 |
| 28 | 10 | |
| 29 | 10 | 52 |
| **DC Special Blue Ribbon Digest** | | |
| DC, 1980 | | |
| 1 | 5 | |
| 2-5 | 4 | |
| 6-17 | 3 | |
| 18 | 4 | |
| 19 | 3 | |
| 20 | 7 | |
| 21-23 | 3 | |
| **DC Special Series** | | |
| DC, 1977 | | |
| 1 | 10 | |
| 2-5 | 7 | |
| 6-8 | 6 | |
| 9 | 16 | |
| 10-14 | 6 | |
| 15 | 6 | 22 |
| 16 ➥Jonah Hex dies | 19 | 70 |
| 17-18 | 5 | |
| 19-20 | 6 | |
| 21 ➥1st Miller Batman | 21 | 32 |
| 22-26 | 6 | |
| 27 | 18 | |
| **DC Super-Stars** | | |
| DC, 1976 | | |
| 1 | 6 | 34 |
| 2 | 3 | |
| 3 | 4 | |
| 4 | 2 | |
| 5 | 2 | 36 |
| 6-7 | 2 | |
| 8 | 4 | |
| 9 | 2 | |
| 10 | 5 | |
| 11 | 2 | 39 |
| 12-13 | 2 | |
| 14-15 | 4 | |
| 16 | 3 | |
| 17 ➥1st new Huntress | 16 | |
| 18 | 2 | |
| **Deadly Foes of Spider-Man** | | |
| MARVEL, 1991 | | |
| 1 | 2 | 10 |
| 2-4 | 2 | |
| **Deadly Hands of Kung Fu** | | |
| MARVEL, 1974 | | |
| 1 | 16 | 92 |
| 2 | 8 | |
| 3-5 | 6 | |
| 6-10 | 5 | |
| 11-33 | 3 | |
| Special 1 | 3 | |
| **Deadman** | | |
| DC, 1985 | | |
| 1-7 | 3 | |
| **Deadman** | | |
| DC, 1986 | | |
| 1-4 | 2 | |
| **Deadman** | | |
| DC, 2002 | | |
| 1-9 | 3 | |
| **Dead of Night** | | |
| MARVEL, 1973 | | |
| 1 | 35 | 113 |
| 2 | 12 | |
| 3 | 12 | 32 |
| 4-10 | 12 | |
| 11 | 16 | 70 |
| **Deadpool** | | |
| MARVEL, 1994 | | |
| 1-4 | 3 | |
| **Deadpool** | | |
| MARVEL, 1988 | | |
| -1 | 2 | |
| 0 | 2 | |
| 1 | 4 | |
| 2-4 | 3 | |
| 5-22 | 2 | |
| 23 | 3 | |
| 24 | 2 | |
| 25 | 3 | |
| 26-69 | 2 | |
| Annual 1998 | 3 | |
| **Deadworld** | | |
| ARROW, 1986 | | |
| 1 | 3 | 27 |
| 2-26 | 3 | |
| **Deathblow** | | |
| IMAGE, 1993 | | |
| 0-3 | 3 | |
| 4-9 | 2 | |
| 10-29 | 3 | |
| **Deathlok** | | |
| MARVEL, 1990 | | |
| 1 | 4 | 6 |
| 2-4 | 4 | |
| **Deathlok** | | |
| MARVEL, 1991 | | |
| 1 | 3 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #108

## BLACKHAWK™

### Quality to DC

After a dozen years under the Quality banner, *Blackhawk* #108 was the first issue published by DC. The team's old nemesis, Killer Shark, returned with a new secret weapon, The Killer Whale in this issue. The War Wheel returned an issue later in #109.

image © 1956 DC

THE BOTTOM LINE

Fights flying tanks — Final Quality issue — First DC issue — 'War Wheel returns

| | 101 JUN 56 | 102 JUL 56 | 103 AUG 56 | 104 SEP 56 | 105 OCT 56 | 106 NOV 56 | 107 DEC 56 | 108 JAN 57 | 109 FEB 57 | 110 MAR 57 |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | $105 | $105 | $105 | $105 | $105 | $105 | $105 | $125 | $130 | $110 |

## RETROVIEW
## The Batman Adventures #8 ★★★★

### "Larceny, My Sweet"

**Batman seeks The Invisible Man, who robs banks at will then vanishes into thin air. Meanwhile, romance strikes the lovely Summer Gleeson — but who is her handsome paramour?**

Parobeck proves with this issue that he is the man to pencil the series; with his work combined with Burchett's inking and Puckett's writing, the look and feel is solid, and, fortunately, the team remains together for most of the rest of the series. This has great action sequences, and, while romance has little place in most Batman comics, the googly eyed Gleeson adds a bit of bittersweet levity.

**DC Comics**
**May 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

Best CGC copy: **9.8** — **Then $1.25 NOW $2**

## The Batman Adventures #9 ★★★

© DC Comics

### "The Little Red Book"

**Rupert Thorne's men are after a little red book — a book that might put mob boss Thorne behind bars. Only The Batman stands in their way.**

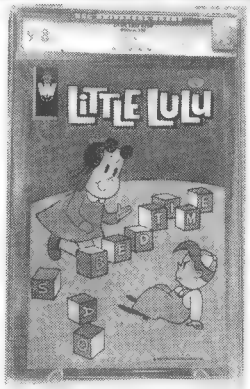
**DC Comics**
**Jun 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

While this issue showcases classic Batman-against-gangsters-style action (and does so well), it seems to be missing something. No madmen, no freaks: It doesn't seem to be a proper Gotham without them. But the action (and its presentation) just seems to get better and better. With added humor and deeper characterizations of even minor players, this issue shows potential for a good, long stretch of quality comics.

**No CGC copies** **Then $1.25 NOW $2**

# CGC Auction Highlights

## A Lulu of a sale




Nearly two grand for a 1980s humor comic book? Hard to believe, but here it is: ***Little Lulu* #260** in 9.8 (NM/M) closed on eBay for $1,826.55 July 28. Twelve bidders fought it out for the copy, auctioned by **TropicComics.com**, with **Chris Bell** of fellow eBay dealer **Affordable Second Thoughts** winning the copy.

Available only in **Whitman** multi-packs, the September 1980 issue by some reports is far rarer than those that followed. Eight more issues came out in multi-packs before the end.

***More notable auction results from July:***

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| Incredible Hulk #181 | 9.0 | $912 |
| Incredible Hulk #181 | 9.0 | $905 |
| Incredible Hulk #181 | 9.0 | $860 |
| Incredible Hulk #181 | 8.5 | $760 |
| Incredible Hulk #181 | 8.5 | $685 |
| Incredible Hulk #181 | 8.5 | $610 |
| Incredible Hulk #181 | 8.0 | $504 |
| Incredible Hulk #181 | 7.5 | $596 |
| Incredible Hulk #181 | 7.5 | $500 |
| Incredible Hulk #181 | 7.5 | $445 |
| Incredible Hulk #181 | 7.0 | $599 |
| Incredible Hulk #181 | 7.0 | $576 |
| Incredible Hulk #181 | 7.0 | $510 |
| Incredible Hulk #182 | 9.6 | $750 |
| Incredible Hulk Annual #1 | 9.6 | $995 |
| **Iron Fist #14** | 9.8 | $1,500 |
| Iron Fist #14 (35 Cent) | 7.0 | $1,100 |
| **Iron Man #1** | 9.4 | $1,075 |
| Iron Man #1 | 9.4 | $1,036 |
| Iron Man #1 | 9.4 | $985 |
| Iron Man #1 | 9.2 | $679 |
| Iron Man #1 | 9.2 | $603 |
| Iron Man #1 | 9.2 | $600 |
| Iron Man #2 | 9.8 | $800 |
| Iron Man #2 | 9.8 | $770 |
| Iron Man #2 | 9.8 | $675 |
| Iron Man #55 | 9.8 | $2,125 |
| Iron Man #55 | 9.6 | $778 |
| Iron Man #55 | 9.4 | $625 |
| **Iron Man And Sub-Mariner #1** | 9.6 | $620 |
| Iron Man And Sub-Mariner #1 | 9.4 | $474 |
| **Journey into Mystery #83** | 6.0 | $1,775 |
| Journey into Mystery #84 | 6.5 | $529 |
| Journey into Mystery #92 | 9.0 | $455 |
| Journey into Mystery #93 | 9.0 | $699 |
| Journey into Mystery #103 | 9.2 | $535 |
| Journey into Mystery #112 | 9.4 | $3,659 |
| Journy into Mystery #83 | 5.0 | $911 |
| **Justice League of America #1** | 8.0 | $2,177 |
| Justice League of America #1 | 5.5 | $761 |
| Justice League of America #21 | 9.0 | $541 |
| **Leading Comics #10** | 9.4 | $1,050 |
| **Little Lulu #260** | 9.8 | $1,827 |
| **Marvel Feature #1** | 9.6 | $635 |
| Marvel Feature #1 | 9.6 | $612 |
| **Marvel Mystery Comics #73** | 8.0 | $481 |
| **Marvel Mystery Comics #75** | 8.0 | $535 |
| Marvel Mystery Comics #78 | 7.5 | $699 |
| **Marvel Premiere #15** | 9.6 | $485 |
| **Marvel Spotlight #5** | 9.2 | $809 |
| **Marvel Spotlight #5** | 9.0 | $449 |
| **Marvel Secret Wars #8** | 9.9 | $800 |
| **Marvel Team-Up #1** | 9.4 | $575 |
| **Miss Fury #6** | 9.6 | $2,160 |
| **More Fun Comics #55** | 5.5 | $2,350 |
| More Fun Comics #67 | 1.0 | $600 |
| More Fun Comics #95 | 9.2 | $1,795 |
| More Fun Comics #98 | 8.5 | $530 |
| More Fun Comics #103 | 8.0 | $650 |
| **Mystery Men Comics #3** | 5.0 | $648 |
| **National Comics #1** | 9.2 | $2,450 |
| **Our Army At War #153** | 9.4 | $445 |
| **Plastic Man #58** | 9.6 | $850 |
| **Rangers Comics #3** | 7.5 | $588 |
| **Savage Tales #1** | 9.6 | $1,495 |
| **Sensation Comics #1** | 4.0 | $3,200 |
| **Sgt. Fury #1** | 6.5 | $642 |
| **Showcase #4** | 5.0 | $3,383 |
| Showcase #4 | 4.0 | $2,645 |
| Showcase #8 | 6.5 | $2,247 |
| Showcase #13 | 6.0 | $799 |
| Showcase #14 | 4.5 | $455 |
| Showcase #22 | 4.0 | $471 |
| Showcase #34 | 8.0 | $846 |
| Showcase #60 | 9.2 | $456 |
| **Silver Surfer #1** | 9.4 | $1,500 |
| Silver Surfer #1 | 9.0 | $475 |
| Silver Surfer #1 | 9.0 | $475 |
| Silver Surfer #1 | 9.0 | $445 |
| Silver Surfer #4 | 9.8 | $6,050 |
| Silver Surfer #4 | 9.4 | $925 |
| Silver Surfer #4 | 9.2 | $533 |
| Silver Surfer #10 | 9.6 | $611 |
| Silver Surfer #14 | 9.4 | $710 |
| Silver Surfer #16 | 9.6 | $573 |
| **Spectacular Spider-Man Mag #1** | 9.8 | $1,025 |
| Spectacular Spider-Man Mag #1 | 9.6 | $660 |
| Spectacular Spider-Man Mag #2 | 9.8 | $850 |
| **Spooky #1** | 8.5 | $610 |
| **Strange Adventures #1** | 8.0 | $1,500 |
| Strange Adventures #8 | 9.2 | $875 |
| Strange Adventures #9 | 9.6 | $6,500 |
| Strange Adventures #10 | 9.4 | $2,200 |
| Strange Adventures #15 | 9.4 | $1,500 |
| Strange Adventures #16 | 9.2 | $750 |
| Strange Adventures #19 | 9.6 | $1,700 |
| **Strange Tales #106** | 9.2 | $636 |
| Strange Tales #110 | 8.0 | $950 |
| Strange Tales Annual #2 | 7.0 | $450 |

Dark - Dennis $

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2-34 | 2 | |
| Annual 1-2 | 3 | |
| Special 1-4 | 2 | |
| **Deathlok** MARVEL, 1999 | | |
| 1-5 | 2 | |
| **Deathstroke** DC, 1991 | | |
| 0 | 2 | |
| 1 | 3 | |
| 2-49 | 2 | |
| 50 | 4 | |
| 51-60 | 2 | |
| Annual 1-4 | 4 | |
| **Death: The High Cost of Living** DC, 1993 | | |
| 1 | 3 | |
| 1/Platinum | 6 | |
| 2-3 | 3 | |
| **Defenders** MARVEL, 1972 | | |
| 1 | 80 △ | 298 |
| 2 | 32 | 122 |
| 3-4 | 26 | |
| 5 | 26 | 101 |
| 6 | 16 | 60 |
| 7-8 | 16 | |
| 9 | 16 | 66 |
| 10 | 45 ▲ | 236 |
| ➥Avengers War | | |
| 11 | 9 | 64 |
| 12-13 | 9 | |
| 14 | 9 △ | 43 |
| 15 | 10 | 38 |
| 16 | 10 | |
| 17-20 | 7 | |
| 21 | 6 | 29 |
| 22 | 6 | 22 |
| 23 | 6 | 21 |
| 24 | 6 | |
| 25 | 7 | 26 |
| 26-29 | 7 | |
| 30 | 4 | 12 |
| 31-32 | 4 | |
| 33 | 4 | 15 |
| 34 | 4 | |
| 34/30 cent | 20 | |
| 35 | 4 | |
| 35/30 cent | 20 | |
| 36 | 4 | |
| 36/30 cent | 20 | |
| 37 | 4 | |
| 37/30 cent | 20 | |
| 38 | 4 | 23 |
| 38/30 cent | 5 | 23 |
| 39 | 4 | |
| 40 | 4 | 17 |
| 41-45 | 4 | |
| 46 | 4 | 17 |
| 47 | 4 | |
| 48 | 4 | 22 |
| 49-50 | 4 | |
| 50/35 cent | 8 | |
| 51-56 | 4 | |
| 57 | 4 | 17 |
| 58 | 4 | |
| 59 | 4 | 15 |
| 60-62 | 4 | |
| 63 | 4 | 21 |
| 64-71 | 4 | |
| 72 | 4 | 18 |
| 73-92 | 4 | |
| 93-99 | 3 | |
| 100 | 3 | 13 |
| 101-152 | 2 | |
| Annual 1 | 15 | 51 |
| **Defenders** MARVEL, 2001 | | |
| 1 | 3 | |
| 2-11 | 2 | |
| 12 | 4 | |
| **Deity** IMAGE, 1997 | | |
| 0 | 6 | |
| 1-6 | 3 | |
| **Dell Giants** DELL, 1959 | | |
| 21 | 110 | |
| 22 | 80 | |
| 23 | 90 | |
| 24-25 | 75 | |
| 26 | 140 | |
| 27-30 | 75 | |
| 31-33 | 85 | |
| 34 | 100 | |
| 35 | 75 | |
| 36 | 60 | |
| 37-38 | 80 | |
| 39 | 60 | |
| 40 | 80 | |
| 41 | 65 | |
| 42 | 60 | |
| 43 | 50 | |
| 44 | 85 | |
| 45-48 | 55 | |
| 49-54 | 40 | |
| 55 | 40 | 166 |
| **Demon** DC, 1972 | | |
| 1 | 35 | 114 |
| 2 | 12 | 51 |
| 3 | 10 | 39 |
| 4 | 10 | |
| 5-6 | 9 | |
| 7 | 9 | 34 |
| 8-9 | 9 | |
| 10-12 | 7 | |
| 13 | 7 | 28 |
| 14-15 | 7 | |
| 16 | 7 | 27 |
| **Demon** DC, 1987 | | |
| 1-4 | 2 | |
| **Demon** DC, 1990 | | |
| 0 | 2 | |
| 1 | 4 | |
| 2-3 | 3 | |
| 4-10 | 2 | |
| 11 | 3 | |
| 12-18 | 2 | |
| 19 | 3 | |
| 20-42 | 2 | |
| 43 | 4 | |
| 44-45 | 3 | |
| 46-58 | 2 | |
| Annual 1 | 3 | |
| Annual 2 | 12 | |
| **Dennis the Menace** STANDARD, 1953 | | |
| 1 | 350 | |
| 2 | 125 | |
| 3 | 85 | |
| 4-5 | 70 | |
| 6-10 | 60 | |
| 11-20 | 45 | |
| 21-30 | 35 | |
| 31-40 | 25 | |
| 41-50 | 18 | |
| 51-70 | 14 | |
| 71-90 | 10 | |
| 91-100 | 6 | |
| 101-120 | 4 | |
| 121-140 | 3 | |
| 141-166 | 2 | |

Blackie turned into giant ▼ Fights Mr. Freeze ▼ Robot cover ▼

| | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | APR 57 | MAY 57 | JUN 57 | JUL 57 | AUG 57 | SEP 57 | OCT 57 | NOV 57 | DEC 57 | JAN 58 | FEB 58 | MAR 58 | APR 58 | MAY 58 | JUN 58 |
| NM Price | $110 | $110 | $110 | $110 | $110 | $110 | $110 | $135 | $85 | $85 | $85 | $85 | $85 | $85 | $85 |

# Desert Coral Vol. 1

Naoto Saki is a high-school student with a bad habit of falling asleep in class and dreaming that he is in a Middle Eastern world of djinn-like Elphis and "normal" people, who include magicians. Camu, Lusia, Levinas (a cat-boy), Epsilon, and Euro are five teens banded together as Desert Coral, a team of would-be magicians with too much dangerous talent and not enough training. Lusia tries to conjure a "spirit monster" to do her bidding and gets Naoto.

**ADV MANGA**
WRITER:
**WATARU MURAYAMA**
ARTIST:
**WATARU MURAYAMA**
**B/W • 186 Pgs.**
**$9.99**

It becomes increasingly hard to tell the difference between "the real world" and the desert world of Orgos. Is Orgos a dream, or does Naoto suddenly fall asleep in class because his spirit has been conjured to Orgos by Lusia? If Naoto is injured in magical battle, is his body on Earth equally affected? When Naoto wakes up at school and the baby dimensional dragon he has just found in Orgos is transported with him, is he really still dreaming the damage it causes? Which girl is he most attracted to, Lusia or his school friend Chisato?

★★½ — **Fred Patten**

www.adv-manga.com
ISBN 1-4139-0050-X

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Dennis the Menace Bonus Magazine** | | |
| FAWCETT, 1970 | | |
| 76-90 | 8 | |
| 91-120 | 7 | |
| 121-150 | 6 | |
| 151-170 | 4 | |
| 171-194 | 3 | |
| **Desert Peach** | | |
| THOUGHTS & IMAGES, 1988 | | |
| 1 | 10 | |
| 2 | 6 | |
| 3-6 | 4 | |
| 7-16 | 3 | |
| 17 | 4 | |
| 18 | 3 | |
| 19-22 | 5 | |
| 23-30 | 3 | |
| **Desperadoes** | | |
| IMAGE, 1997 | | |
| 1-5 | 3 | |
| **Destructor** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 2 ▽ | 24 |
| 2-4 | 2 | |
| **Detective Comics** | | |
| DC, 1937 | | |
| 0 | 3 | |
| 1 | 80000 | |
| 2 | 18250 | |
| 3 | 10800 | |
| 4-5 | 6850 | |
| 6-7 | 4450 | |
| 8 | 6500 | |
| 9-17 | 4350 | |
| 18 | 5000 | |
| 19 | 4150 | |
| 20 | 6300 | |
| 21 | 3250 | |
| 22 | 3950 | |
| 23-26 | 3250 | |
| 27 ➥1st Batman | 225000 | |
| 27-2 | 3 | |
| 28 ➥2nd Batman | 22800 | |
| 29 ➥3rd Batman | 32600 | |
| 30 | 7100 | |
| 31 | 26000 | |
| 32 | 6025 | |
| 33 ➥Batman origin | 50500 | |
| 34 | 6650 | |
| 35 | 8800 | |
| 36 | 6425 | |
| 37 | 5950 | |
| 38 ➥1st Robin | 54000 | |
| 39 | 5750 | |
| 40 | 6050 | |
| 41 | 3400 | |
| 42-44 | 2225 | |
| 45 | 3100 | |
| 46-50 | 1775 | |
| 51-57 | 1370 | |
| 58 ➥1st Penguin | 4450 | |
| 59 | 1975 | |
| 60 | 1475 | |
| 61 | 1225 | |
| 62 | 1925 | |
| 63 | 1225 | |
| 64 ➥1st Boy Commandos | 3350 | |
| 65 | 2075 | |
| 66 ➥1st Two-Face | 3100 | |
| 67 | 1675 | |
| 68 | 1325 | |
| 69 | 1475 | |
| 70 | 1045 | |
| 71 | 1175 | |
| 72-75 | 900 | |
| 76 | 1250 | |
| 77-79 | 850 | |
| 80 | 950 | |
| 81-82 | 760 | |
| 83 | 800 | |
| 84 | 760 | |
| 85 | 950 | |
| 86-90 | 760 | |
| 91 | 850 | |
| 92-98 | 625 | |
| 99 | 850 | |
| 100 | 900 | |
| 101 | 575 | |
| 102 | 800 | |
| 103-108 | 585 | |
| 109 | 775 | |
| 110-113 | 565 | |
| 114 | 750 | |
| 115-117 | 565 | |
| 118 | 750 | |
| 119 | 565 | |
| 120 | 800 | |
| 121 | 565 | |
| 122 | 975 | |
| 123 | 565 | |
| 124 | 710 | |
| 125-127 | 565 | |
| 128 | 710 | |
| 129-130 | 565 | |
| 131-136 | 465 | |
| 137 | 600 | |
| 138 | 850 | |
| 139 | 460 | |
| 140 ➥1st Riddler | 3750 | |
| 141 | 500 | |
| 142 | 950 | |
| 143-148 | 500 | |
| 149 | 625 | |
| 150 | 515 | |
| 151 | 550 | |
| 152-155 | 485 | |
| 156 | 575 | |
| 157-160 | 450 | |
| 161-167 | 485 | |
| 168 ➥Joker origin | 3100 | |
| 169-170 | 475 | |
| 171 | 650 | |
| 172-176 | 475 | |
| 177-179 | 365 | |
| 180 | 410 | |
| 181-186 | 360 | |
| 187 | 400 | |
| 188-189 | 360 | |
| 190 | 550 | |
| 191-192 | 360 | |
| 193 | 410 | |
| 194-199 | 360 | |
| 200 | 525 | |
| 201-202 | 360 | |
| 203 | 400 | |
| 204 | 360 | |
| 205 | 525 | |
| 206-210 | 360 | |
| 211 | 400 | |
| 212 | 360 | |
| 213 | 450 | |
| 214-224 | 330 | |
| 225 ➥1st Manhunter | 4400 | |
| 226 | 1400 | |
| 227-229 | 460 | |
| 230 | 500 | |
| 231 | 340 | |
| 232 | 275 | |
| 233 ➥1st Batwoman | 1100 | |
| 234 | 300 | |
| 235 | 565 | |
| 236 | 325 | |
| 237-240 | 275 | |
| 241-260 | 210 | |
| 261-264 | 165 | |
| 265 | 275 | |
| 266 | 165 | |
| 267 | 210 | |
| 268-270 | 165 | |
| 271 | 175 | 744 |
| 272 | 125 | |
| 273 | 160 | |
| 274-280 | 125 | |
| 281-297 | 100 | |
| 298 | 175 | |
| 299-305 | 70 | |
| 306 | 70 | 403 |
| 307-309 | 70 | |
| 310 | 70 | 249 |
| 311-320 | 70 | |
| 321 | 70 | 310 |
| 322-326 | 70 | |
| 327 ➥New Bat symbol | 140 | 755 |
| 328 ➥Alfred dies | 150 | |
| 329-330 | 60 | |
| 331 | 53 | |
| 332 | 50 | 399 |
| 333-340 | 40 | |
| 341 | 52 | |
| 342-356 | 40 | |
| 357 | 40 | 163 |
| 358 | 40 | |
| 359 | 40 | 1021 |
| 360-362 | 40 | |
| 363 | 40 | 280 |
| 364 | 40 | |
| 365 | 70 | 344 |
| 366-368 | 40 | |
| 369 | 60 | |
| 370 | 40 | 168 |
| 371 | 40 | 274 |
| 372-376 | 40 | |
| 377 | 40 | 249 |
| 378-379 | 40 | |
| 380 | 40 | 160 |
| 381-383 | 30 | |
| 384 | 30 | 135 |
| 385 | 30 | 138 |
| 386 | 30 | |
| 387 | 60 | |
| 388 | 45 | 221 |
| 389-390 | 24 | |
| 391-393 | 20 | |
| 394 | 20 △ | 121 |
| 395 | 30 | |
| 396 | 20 | 133 |
| 397 | 30 | |
| 398-399 | 20 | |
| 400 | 60 | 568 |
| 401 | 18 | |
| 402 | 30 | 214 |
| 403 | 18 | 123 |
| 404 | 28 | 136 |
| 405-406 | 18 | |
| 407 | 30 | 175 |
| 408 | 30 | 168 |
| 409 | 18 | |
| 410 | 30 | |
| 411-414 | 18 | |
| 415 | 18 | 98 |
| 416 | 18 | |
| 417 | 18 | 88 |
| 418 | 18 | 87 |
| 419 | 18 ▽ | 85 |
| 420 | 18 | 82 |
| 421 | 18 | |
| 422 | 18 | 136 |
| 423 | 18 | |
| 424 | 18 | 77 |
| 425 | 16 | 70 |
| 426-427 | 16 | |
| 428-429 | 12 | |
| 430 | 12 | 41 |
| 431 | 12 | 43 |
| 432 | 12 | 46 |
| 433 | 12 | 67 |
| 434 | 12 | 51 |
| 435 | 12 | |
| 436 | 12 | 28 |
| 437 | 18 | |
| 438 ➥100-page issue | 28 | 100 |
| 439 ➥100-page issue | 28 | 156 |
| 440-442 ➥100-page issue | 28 | |
| 443 ➥100-page issue | 28 | 125 |
| 444-445 ➥100-page issue | 28 | |
| 446 | 8 | |
| 447 | 8 | 30 |
| 448 | 8 | 34 |
| 449-450 | 8 | |
| 451 | 6 | 21 |
| 452-457 | 6 | |
| 458 | 6 | 24 |
| 459 | 6 | 20 |
| 460-464 | 6 | |
| 465 | 6 | 34 |
| 466 | 9 | |
| 467 | 9 | 38 |
| 468 | 9 | 20 |
| 469 | 5 △ | 23 |
| 470 | 5 | |
| 471 | 8 | |
| 472 | 8 | 30 |
| 473 | 8 △ | 36 |
| 474 | 8 | |
| 475 | 15 △ | 76 |
| 476 | 15 △ | 46 |
| 477 | 7 | 24 |
| 478 | 7 | 33 |
| 479 | 7 | 21 |
| 480 | 5 | 16 |
| 481 | 7 | |
| 482 | 5 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

## RETROVIEW
# The Batman Adventures #10 ★★★½

## "The Last R?ddler Story"

**The Mastermind, Mr. Nice, and The Perfesser are in town after rare jewels bound for the Gotham Museum. But can they beat The Riddler at his own game?**

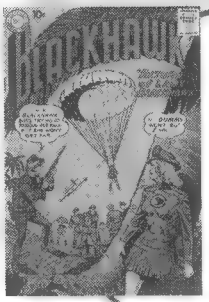
All that was missing in the preceding issue is found in spades in this issue: four wacky, crazed villains in classic *Batman* style. The creative team has hit its stride, providing a good mix of action and mystery, though the detective work is a bit slim. The choice of "special guests" for The Riddler's goons is apropos, though a bit distracting. But the ending makes up for any faults the issue might have.

**DC Comics**
**Jul 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

No CGC copies

**Then $1.25 NOW $2**



△ #140

image © 1959 DC

## Blackhawk™

### She's a lady

Female adventurer Zinda Blake vowed that she would join the all-male team and trained herself in flying and fighting. After rescuing Olaf in #133, she was finally added to the team as an honorary member in #140.

Fights Killer Shark ▼ On Venus ▼ 1st Lady Blackhawk ▼

| | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
|---|---|---|---|---|---|---|---|---|---|---|
| | JUL 58 | AUG 58 | SEP 58 | OCT 58 | NOV 58 | DEC 58 | JAN 59 | FEB 59 | MAR 59 | APR 59 |
| NM Price | $85 | $85 | $85 | $85 | $85 | $65 | $65 | $65 | $65 | $65 |

THE BOTTOM LINE

## The Batman Adventures #11 ★★★

© DC Comics

### "The Beast Within"

**The Man-Bat returns to terrify Gotham City. But only one bat can rule — even if everything is not quite what it seems.**

The problem with this story is that it is not only rushed but also requires extensive knowledge of the Batman/Man-Bat story to follow. Perhaps at the time, it tied in with a Man-Bat episode of the TV show — which is no help to readers more than a decade later. Missing is the dash of humor exhibited earlier, but, with so much to do in one issue, that can be forgiven.

**DC Comics**
**Aug 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $1.25 NOW $2**

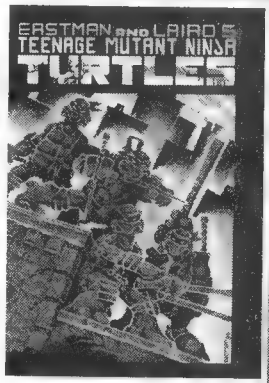
# CGC Auction Highlights

## Cowabunga!

Only 3,000 copies of the first printing of ***Teenage Mutant Ninja Turtles* #1** were printed. It was advertised first in ***Comics Buyer's Guide* #542**, the April 6, 1984 edition, for $2 postpaid directly from creators **Kevin Eastman** and **Peter Laird**. Scarcely two decades later...

...a few weeks ago on July 31, a CGC 9.6 (NM+) copy closed on eBay for $3,450.99. That's a 172,449% profit for someone.

Read your ***CBG*** ads. They work.




### *More notable auction results from July:*

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| **Sub-Mariner #1** | 9.6 | **$500** |
| **Sub-Mariner Comics #2** | 5.0 | **$1,900** |
| Sub-Mariner Comics #4 | 5.0 | **$794** |
| **Superman #8** | 6.5 | **$1,000** |
| Superman #11 | 7.0 | **$910** |
| Superman #34 | 8.0 | **$700** |
| Superman #36 | 8.5 | **$1,225** |
| Superman #42 | 9.0 | **$906** |
| Superman #149 | 9.6 | **$4,938** |
| **Tales from The Crypt #36** | 9.0 | **$430** |
| **Tales of Suspense #16** | 9.0 | **$1,175** |
| Tales of Suspense #39 | 5.5 | **$1,625** |
| Tales of Suspense #39 | 4.5 | **$750** |
| Tales of Suspense #39 | 3.5 | **$537** |
| Tales of Suspense #49 | 9.0 | **$977** |
| Tales of Suspense #64 | 9.4 | **$442** |
| **Tales to Astonish #27** | 4.5 | **$445** |
| Tales to Astonish #35 | 7.0 | **$565** |
| Tales to Astonish #35 | 7.0 | **$550** |
| Tales to Astonish #36 | 8.5 | **$510** |
| Tales to Astonish #57 | 9.4 | **$860** |
| **Teenage Mutant Ninja Turtles #1** | 9.6 | **$3,451** |
| **Tomb of Dracula #1** | 9.6 | **$637** |
| Tomb of Dracula #1 | 9.4 | **$450** |
| **Torchy (Canadian) #6** | 9.0 | **$675** |
| **Ultimate Spider-Man #1** | 9.8 | **$813** |
| Ultimate Spider-Man #1 | 9.8 | **$758** |
| Ultimate Spider-Man #1 | 9.8 | **$750** |
| Ultimate Spider-Man (DF) #1 | 9.8 | **$820** |
| Ultimate Spider-Man (DF) #1 | 9.8 | **$810** |
| Ultimate Spider-Man (Error) #3 | 9.6 | **$1,327** |
| Ultimate Spider-Man (Error) #3 | 9.4 | **$3,105** |
| Ultimate Spider-Man (Error) #3 | 9.4 | **$760** |
| Ultimate Spider-Man (White) #1 | 9.8 | **$1,225** |
| Ultimate Spider-Man (White) #1 | 9.8 | **$1,175** |
| Ultimate Spider-Man (White) #1 | 9.8 | **$910** |
| Ultimate Spider-Man (White) #1 | 9.8 | **$901** |
| Ultimate Spider-Man (White) #1 | 9.8 | **$890** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$851** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$750** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$650** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$481** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$473** |
| Ultimate Spider-Man (White) #1 | 9.6 | **$450** |
| **Uncanny X-Men #1** | 8.5 | **$6,500** |
| Uncanny X-Men #1 | 8.0 | **$5,821** |
| Uncanny X-Men #1 | 6.0 | **$1,800** |
| Uncanny X-Men #1 | 5.5 | **$1,921** |
| Uncanny X-Men #1 | 4.5 | **$1,157** |
| Uncanny X-Men #1 | 2.5 | **$480** |
| Uncanny X-Men #2 | 8.0 | **$925** |
| Uncanny X-Men #3 | 8.5 | **$642** |

| ISSUE | CGC GRADE | PRICE |
|---|---|---|
| Uncanny X-Men #6 | 8.5 | **$456** |
| Uncanny X-Men #7 | 9.0 | **$835** |
| Uncanny X-Men #8 | 9.0 | **$438** |
| Uncanny X-Men #9 | 9.4 | **$1,476** |
| Uncanny X-Men #10 | 9.2 | **$600** |
| Uncanny X-Men #10 | 9.2 | **$495** |
| Uncanny X-Men #11 | 9.0 | **$540** |
| Uncanny X-Men #12 | 9.4 | **$2,400** |
| Uncanny X-Men #12 | 9.0 | **$569** |
| Uncanny X-Men #15 | 9.2 | **$799** |
| Uncanny X-Men #16 | 9.4 | **$710** |
| Uncanny X-Men #20 | 9.4 | **$460** |
| Uncanny X-Men #20 | 9.4 | **$455** |
| Uncanny X-Men #40 | 9.6 | **$503** |
| Uncanny X-Men #47 | 9.6 | **$589** |
| Uncanny X-Men #55 | 9.6 | **$576** |
| Uncanny X-Men #94 | 9.2 | **$1,275** |
| Uncanny X-Men #94 | 9.2 | **$1,201** |
| Uncanny X-Men #94 | 9.2 | **$1,030** |
| Uncanny X-Men #94 | 9.0 | **$645** |
| Uncanny X-Men #94 | 9.0 | **$635** |
| Uncanny X-Men #94 | 9.0 | **$611** |
| Uncanny X-Men #94 | 8.5 | **$431** |
| Uncanny X-Men #94 | 8.5 | **$430** |
| Uncanny X-Men #94 | 8.5 | **$430** |
| Uncanny X-Men #96 | 9.6 | **$460** |
| Uncanny X-Men #97 | 9.6 | **$610** |
| Uncanny X-Men #99 | 9.6 | **$610** |
| Uncanny X-Men #100 | 9.8 | **$1,500** |
| Uncanny X-Men #100 | 9.6 | **$760** |
| Uncanny X-Men #101 | 9.6 | **$810** |
| Uncanny X-Men #101 | 9.6 | **$795** |
| Uncanny X-Men #101 | 9.4 | **$510** |
| Uncanny X-Men #101 | 9.4 | **$456** |
| Uncanny X-Men #108 | 9.8 | **$886** |
| Uncanny X-Men #137 | 9.8 | **$455** |
| **Valor #1** | 9.2 | **$499** |
| **Vault of Horror #16** | 9.0 | **$603** |
| **Walt Disney's Comics & Stories #1** | 2.5 | **$3,000** |
| **Weird Fantasy #13** | 6.5 | **$536** |
| **Weird Science #7** | 9.2 | **$650** |
| Weird Science #13 | 9.4 | **$1,799** |
| **Witching Hour #3** | 9.6 | **$800** |
| **Wolverine (Nabisco) #145** | 9.6 | **$500** |
| **Wonder Woman #23** | 9.0 | **$655** |
| Wonder Woman #45 | 8.0 | **$736** |
| Wonder Woman #105 | 4.5 | **$450** |
| Wonder Woman #199 | 9.8 | **$730** |
| **World's Best Comics #1** | 7.0 | **$5,200** |
| **World's Finest Comics #8** | 9.2 | **$3,975** |
| World's Finest Comics #12 | 7.0 | **$595** |
| **Young Allies #3** | 8.5 | **$1,581** |

Dennis - Doctor $

| LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|
| 483 | 7 | |
| 484 | 5 | |
| 485-486 | 4 | |
| 487 | 4 | 20 |
| 488-489 | 4 | |
| 490 | 4 | 29 |
| 491-499 | 4 | |
| 500 | 5 | 14 |
| 501-503 | 4 | |
| 504 | 6 | |
| 505-523 | 4 | |
| 524 | 5 | |
| 525 | 4 | |
| 526 | 4 △ | 15 |
| 527-534 | 4 | |
| 535 | 5 | |
| 536-554 | 4 | |
| 555 | 4 | 15 |
| 556-563 | 4 | |
| 564 | 4 | 17 |
| 565-568 | 3 | |
| 569 | 4 | |
| 570 | 4 | 12 |
| 571 | 3 | |
| 572 | 4 | |
| 573-574 | 3 | |
| 575 | 4 ▽ | 17 |
| 576 | 3 | |
| 577 | 3 | 12 |
| 578 | 3 | 12 |
| 579-582 | 2 | |
| 583 | 2 | 15 |
| 584-597 | 2 | |
| 598-600 | 3 | |
| 601-619 | 2 | |
| 620 | 2 | 13 |
| 621-626 | 2 | |
| 627 | 3 | |
| 628-637 | 2 | |
| 638 | 2 | 12 |
| 639-655 | 2 | |
| 656-659 | 3 | |
| 660-675 | 2 | |
| 675/Platinum | 3 | |
| 676 | 3 | |
| 677-682 | 2 | |
| 682/Variant | 3 | |
| 683-699 | 2 | |
| 700 | 4 | |
| 700/Variant | 5 | |
| 701-718 | 2 | |
| 719 | 3 | |
| 720 | 4 | |
| 721-722 | 3 | |
| 723-740 | 2 | |

| LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|
| 741 | 3 | |
| 742-746 | 2 | |
| 747-749 | 3 | |
| 750 | 5 | |
| 751-774 | 3 | |
| 775 | 4 | |
| 776-796 | 3 | |
| 1000000 | 3 | |
| 1 Mil/Variant | 15 | |
| Annual 1 | 5 | |
| Annual 2 | 4 | |
| Annual 3-7 | 3 | |
| Annual 8 | 4 | |
| Annual 9 | 3 | |
| Annual 10 | 4 | |

**Devil Dinosaur**
MARVEL, 1978

| | | |
|---|---|---|
| 1 | 5 | 19 |
| 2 | 4 | |
| 3-9 | 3 | |

**Devil Kids**
HARVEY, 1962

| | | |
|---|---|---|
| 1 | 65 | 468 |
| 2 | 40 | |
| 3 | 30 | |
| 4-5 | 18 | |
| 6-10 | 12 | |
| 11-20 | 8 | |
| 21-30 | 6 | |
| 31-40 | 5 | |
| 41-60 | 4 | |
| 61-79 | 3 | |
| 80-107 | 2 | |

**Dirty Dozen**
DELL, 1967

| | |
|---|---|
| 1 | 25 |

**District X**
MARVEL, 2004

| | |
|---|---|
| 1 | 0 |
| 2-3 | 3 |

**Divine Right**
IMAGE, 1997

| | |
|---|---|
| 1-11 | 3 |

**Doc Savage**
DC, 1987

| | |
|---|---|
| 1-4 | 2 |

**Doc Savage**
DC, 1988

| | |
|---|---|
| 1-24 | 2 |
| Annual 1 | 4 |

| LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|

**Doctor Fate**
DC, 1967

| | |
|---|---|
| 1-4 | 2 |

**Doctor Fate**
DC, 1988

| | |
|---|---|
| 1 | 2 |
| 2-5 | 1 |
| 6-41 | 2 |
| Annual 1 | 3 |

**Doctor Fate**
DC, 2003

| | |
|---|---|
| 1-5 | 3 |

**Dr. Kildare**
DELL, 1962

| | |
|---|---|
| 2 | 50 |
| 3-9 | 40 |

**Doctor Mid-Nite**
DC, 1999

| | |
|---|---|
| 1-3 | 6 |

**Doctor Strange**
MARVEL, 1968

| | | |
|---|---|---|
| 169 | 100 ▲ | 256 |
| 170 | 40 | 111 |
| 171 | 32 | 125 |
| 172 | 32 | 104 |
| 173 | 32 | 113 |
| 174 | 32 | 73 |
| 175 | 32 | 158 |
| 176 | 32 | 117 |
| 177-178 | 26 | |
| 179 | 26 | 112 |
| 180 | 26 | 122 |
| 181 | 26 | 99 |
| 182 | 26 | |
| 183 | 26 | 110 |

**Doctor Strange**
MARVEL, 1974

| | | |
|---|---|---|
| 1 | 25 | 85 |
| 2 | 12 | 83 |
| 3 | 6 | |
| 4 | 6 | 42 |
| 5 | 6 | |
| 6 | 5 | 22 |
| 7 | 5 | 21 |
| 8 | 5 | 17 |
| 9-10 | 5 | |
| 11 | 3 | 20 |
| 12-13 | 3 | |
| 13/30 cent | 20 | |

Fights Mercurians — Fights Killer Shark — 2nd Lady Blackhawk — Cat-Man appears — Blackhawks of the future — Fights King Condor

| | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | MAY 59 | JUN 59 | JUL 59 | AUG 59 | SEP 59 | OCT 59 | NOV 59 | DEC 59 | JAN 60 | FEB 60 | MAR 60 | APR 60 | MAY 60 | JUN 60 | JUL 60 |
| NM Price | $65 | $65 | $65 | $65 | $65 | $50 | $50 | $50 | $50 | $50 | $50 | $50 | $50 | $50 | $40 |

# Deus Vitae Vol. 1

Although this title violates the unwarranted use of a foreign language in a title when simple English would suffice statute, *Deus Vitae* is one of the most refreshing manga series in a while.

**TOKYOPOP**
WRITER:
**TAKUYA FUJIMA**
ARTIST:
**TAKUYA FUJIMA**
**B/W • 200 Pgs.**
**$9.99**

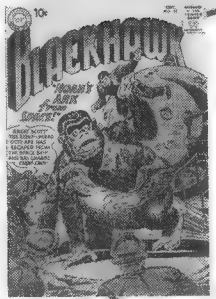
It's definitely not the plot (which seems to consist of bits cobbled together from pieces of *The Terminator* and *Matrix* movies involving yet another war between mankind and machines in which humanity lost) that does that.

Once again, there's a supposedly superior machine species that chooses to look and act surprisingly like humans — especially improbably hot female ones. Fan service dictates these predominately top-heavy automata get naked under the flimsiest of pretexts (even taking gratuitous baths), especially their leader, Mother Seishia, who badly wants to fuse bodily with Ash Lemy, one of the last remaining humans.

Readers have seen it all before, but what it lacks in originality is more than made up for by stunningly beautiful art.

★★★ — **S.A. Bennett**

www.tokyopop.com
ISBN: 1-59182-770-1



△ #152

## Blackhawk™

### Science-fiction '60s!

Like several other DC titles in the late 1950s and early 1960s, *Blackhawk* stories under the Comics Code took a turn towards far-out science fiction with the team fighting giant creatures, invading aliens, and other fantastic menaces rather than the usual warmongers.

image © 1960 DC

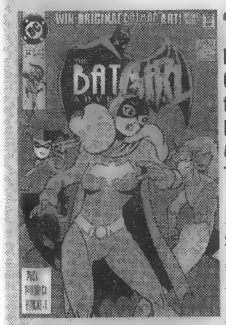
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Doctor Strange** | | |
| 1974, CONTINUED | | |
| 14 | 3 | |
| 14/30 cent | 20 | |
| 15 | 3 | |
| 15/30 cent | 20 | |
| 16 | 3 | |
| 16/30 cent | 20 | |
| 17 | 3 | |
| 17/30 cent | 20 | |
| 18-23 | 3 | |
| 23/35 cent | 15 | |
| 24 | 3 | |
| 24/35 cent | 15 | |
| 25 | 3 | |
| 25/35 cent | 15 | |
| 26-90 | 2 | |
| Annual 1 | 2 | |
| Special 1 | 3 | |
| **Doctor Strange** | | |
| MARVEL, 1999 | | |
| 1-4 | 3 | |
| **Doctor Strange: Sorcerer Supreme** | | |
| MARVEL, 1988 | | |
| 1 | 3 | |
| 2-14 | 2 | |
| 15 | 3 | |
| 16-49 | 2 | |
| 50 | 3 | |
| 51-74 | 2 | |
| 75 | 3 | |
| 75/Variant | 4 | |
| 76-90 | 2 | |
| Annual 1 | 3 | |
| Annual 2 | 2 | |
| Annual 3-4 | 3 | |
| Ashcan 1 | 1 | |
| **Donald Duck** | | |
| DELL, 1952 | | |
| 26 | 220 | |
| 27-29 | 85 | |
| 30-44 | 40 | |
| 45 | 65 | |
| 46 | 100 | |
| ➥Barks story | | |
| 47-51 | 35 | |
| 52 | 90 | |
| ➥Barks story | | |
| 53-58 | 30 | |
| 59-60 | 80 | |
| 61-67 | 25 | |
| 68 | 70 | |
| 69-70 | 25 | |
| 71-84 | 20 | |
| 85-100 | 18 | |
| 101-120 | 16 | |
| 121-135 | 12 | |
| 136-150 | 10 | |
| 151-160 | 9 | |
| 161-170 | 8 | |
| 171-190 | 6 | |
| 191-210 | 4 | |
| 211-245 | 3 | |
| 246 | 8 | |
| 247-249 | 5 | |
| 250 | 8 | |
| 251-260 | 4 | |
| 261-279 | 3 | |
| 280-285 | 2 | |
| 286 | 3 | |
| 287-307 | 2 | |
| **Doom Patrol** | | |
| DC, 1964 | | |
| 86 | 70 | |
| 87 | 48 | |
| 88 | 40 | |
| 89 | 40 | 152 |
| 90 | 40 | |
| 91-98 | 38 | |
| 99 | 45 | |
| 100 | 50 | |
| 101 | 25 | |
| 102 | 25 | 100 |
| 103-105 | 25 | |
| 106 | 25 | 108 |
| 107-108 | 25 | |
| 109 | 25 | 117 |
| 110-113 | 25 | |
| 114 | 25 | 125 |
| 115-120 | 25 | |
| 121 | 45 | |
| 122-124 | 2 | |
| **Doom Patrol** | | |
| DC, 1987 | | |
| 1 | 3 | |
| 2 | 2 | |
| 3 | 2 | 17 |
| 4-18 | 2 | |
| 19 | 3 | |
| 20-49 | 2 | |
| 50 | 3 | |
| 51-87 | 2 | |
| Annual 1 | 2 | |
| Annual 2 | 4 | |
| **Doom Patrol** | | |
| DC, 2001 | | |
| 1-22 | 3 | |
| **Doom Patrol and Suicide Squad Special** | | |
| DC, 1988 | | |
| 1 | 2 | |
| **Doom 2099** | | |
| MARVEL, 1993 | | |
| 1 | 3 | |
| 2-10 | 2 | |
| 11-17 | 1 | |
| 18-25 | 2 | |
| 25/Variant | 3 | |
| 26-29 | 2 | |
| 29/Variant | 4 | |
| 30-39 | 2 | |
| 39/Variant | 4 | |
| 40-44 | 2 | |
| **Doorway to Nightmare** | | |
| DC, 1978 | | |
| 1 | 3 | 28 |
| 2-5 | 2 | |
| **Dracula Lives! (Magazine)** | | |
| MARVEL, 1973 | | |
| 1 | 10 | |
| 2-13 | 8 | |
| Annual 1 | 10 | 132 |
| **Dragon** | | |
| IMAGE, 1996 | | |
| 1-5 | 2 | |
| **Dragonball** | | |
| VIZ, 1998 | | |
| 1-7 | 4 | |
| 8-12 | 3 | |
| **Dragonball Part 2** | | |
| VIZ, 1999 | | |
| 1 | 4 | |
| 2-15 | 3 | |
| **Dragonball Part 3** | | |
| VIZ, 2000 | | |
| 1-14 | 3 | |
| **Dragonball Part 4** | | |
| VIZ, 2001 | | |
| 1-10 | 3 | |
| **Dragonball Part 5** | | |
| VIZ, 2002 | | |
| 1-7 | 3 | |
| **Dragonball Part 6** | | |
| VIZ, 2003 | | |
| 1-2 | 4 | |
| **Dragonball Z** | | |
| VIZ, 1998 | | |
| 1-5 | 4 | |
| 6-10 | 3 | |
| **Dragonball Z Part 2** | | |
| VIZ, 1998 | | |
| 1 | 4 | |
| 2-14 | 3 | |
| **Dragonball Z Part 3** | | |
| VIZ, 2000 | | |
| 1-10 | 3 | |
| **Dragonball Z Part 4** | | |
| VIZ, 2000 | | |
| 1-13 | 3 | |
| **Dragonball Z Part 5** | | |
| VIZ, 2002 | | |
| 1-12 | 3 | |
| **Dragon: Blood & Guts** | | |
| IMAGE, 1995 | | |
| 1-3 | 3 | |
| **Drag-Strip Hotrodders** | | |
| CHARLTON, 1963 | | |
| 1 | 40 | |
| 2-16 | 25 | |
| **Dreadstar** | | |
| MARVEL, 1982 | | |
| 1 | 3 | |
| 2-49 | 2 | |
| 50 | 3 | |
| 51-64 | 2 | |
| Annual 1 | 2 | |
| **Dreadstar** | | |
| MALIBU, 1994 | | |
| 0.5 | 2 | |
| 1-6 | 3 | |
| **Dreaming** | | |
| DC, 1996 | | |
| 1-60 | 3 | |
| Special 1 | 6 | |
| **Dudley Do-Right** | | |
| CHARLTON, 1970 | | |
| 1 | 25 | 155 |
| 2 | 15 | |
| 3 | 12 | |
| 4-7 | 10 | |
| **Dynamo** | | |
| TOWER, 1966 | | |
| 1 | 35 | |
| 2-3 | 25 | |
| 4 | 25 | 163 |
| **Eerie** | | |
| WARREN, 1965 | | |
| 1 | 85 | |
| 2 | 44 | |
| 3-6 | 30 | |
| 7-10 | 28 | |
| 11-13 | 18 | |
| 14 | 18 | 63 |
| 15-16 | 18 | |
| 17 | 60 | |
| 18-39 | 18 | |
| 40 | 6 | |
| 41-60 | 12 | |
| 61-67 | 10 | |
| 68 | 10 | 53 |
| 69-70 | 10 | |
| 71 | 9 | |
| 72 | 9 | 83 |
| 73-80 | 9 | |
| 81 | 70 | |
| ➥Frazetta cover | | |
| 82-99 | 9 | |
| 100 | 9 | 50 |
| 101-139 | 8 | |
| YB 1970 | 36 | |
| YB 1971 | 25 | |
| YB 1972 | 18 | |
| **80 Page Giant Magazine** | | |
| DC, 1964 | | |
| 1 | 295 | 1184 |
| 2-7 | 125 | |
| 8 | 125 | 1075 |
| 9-10 | 125 | |
| 11 | 125 | 512 |
| 12 | 80 | 330 |
| 13-15 | 80 | |
| **Elektra** | | |
| MARVEL, 1995 | | |
| 1 | 3 | 17 |
| 2-4 | 3 | |
| **Elektra** | | |
| MARVEL, 1996 | | |
| -1 | 2 | |
| 1 | 3 | 17 |
| 2 | 3 | |
| 3 | 3 ▲ | 46 |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

## RETROVIEW
## The Batman Adventures #12 ★★★★




**"Batgirl: Day One"**

**Batman's out of town, and Barbara Gordon is looking to have fun at a costume party — dressed as her favorite hero. Too bad Poison Ivy and Harley Quinn decided to crash the party ...**

After a brief but unsatisfying appearance of Robin in an earlier story, this is the first appearance of another member of the Batman family — if only in spirit. But it is a good diversion from the normally dark and dangerous antics of Batman. Keep an eye out for cameos, as well as a special-super secret guest star that turns the whole story on its head —in a good way.

**DC Comics**
**Sep 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

**Raw CGC copy: 9.8** **Then $1.25 NOW $2**

| NM Price | 151 AUG 60 | 152 SEP 60 | 153 OCT 60 | 154 NOV 60 | 155 DEC 60 | 156 JAN 61 | 157 FEB 61 | 158 MAR 61 | 159 APR 61 | 160 MAY 61 |
|---|---|---|---|---|---|---|---|---|---|---|
| | $48 | $48 | $48 | $48 | $48 | $48 | $48 | $48 | $48 | $48 |

Undersea Fights Prof. adventure Proxy

## The Batman Adventures #13 ★★★

© DC Comics

### "Last Tango in Paris"

**Talia, daughter of Ra's al Ghul, is in town on a mission for her father. The Dark Knight decides to accompany her, though neither seems quite sure why.**

It's another excellent adventure altogether, though another example of an issue in which, if readers either missed the animated series or were unaware of Batman's history, they could get lost. Ra's al Ghul is obviously some big bad guy whose daughter has a strange relationship with Batman — and knows he's Bruce Wayne! The *denouement* leaves a bad taste in the mouth.

**DC Comics**
**Oct 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

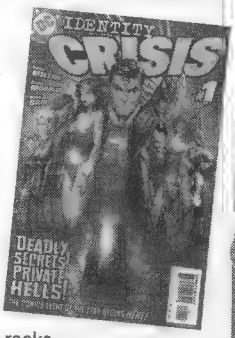
**Then $1.25 NOW $2**

# CBG Trendwatcher

## *William Insignares* owner — Demolition Comics

HEATING UP

Our summer in sunny Florida kicked into high gear in July, as comic-book publishers rolled out their big projects and promotions in a commendable attempt to get comic-book readers into comics shops. Among our top sellers were ***Identity Crisis*** and ***Identity Disc***. Both shipped on the same Wednesday and made for almost a guaranteed two-issue purchase from anyone who was browsing the new releases looking for a "great new mini-series." *Identity Crisis* stole our summer sales top spot. Starting from the publicity it garnered in newspapers throughout the country, we had a busy time restocking this easy seller on our racks.




Of memorable note was ***Astonishing X-Men #2***. This was another high-profile comic book, and we saw many new faces coming into our store and asking for it. It seemed to sell just as well as #1, if not more so. The ending in #1 made buying #2 a "no-brainer."

COOLING DOWN

**Marvel's Tsunami line** is cooling down, as fans are confused as to exactly which titles are Tsunami and why. Also, a barrage of confusion and questions are associated with this line — including...

"Is ***Runaways*** still shipping ?"

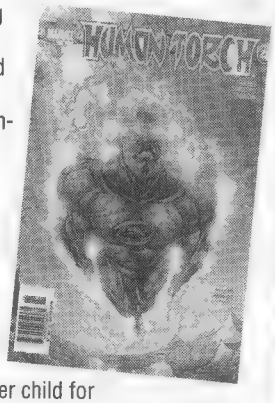
"I heard ***Human Torch*** got canceled."

"Why isn't Linsner doing the covers for ***Mystique*** any more?"

"What happened to ***Nyx?"***

"How come their trade paperbacks shrank?"

...and a few more too boring to repeat — have made this branch of Marvel comics a poster child for "Just do it right or don't do it at all."




SAN DIEGO COMIC CON INTERNATIONAL

**"Comic-Con International: San Diego was da bomb!"** I was excited to see all the comics fans. Fans were everywhere browsing, buying, and mingling. I rate the show a complete success in terms of attendance and mechandise diversity. The craziest thing was crossing that street and being pressed against all those people. I could not help but say, "mooooooo," a couple of times, because it really did feel as if I were a cow in a herd. Many others chanted in with the moo thing, so it added to the fun. I believe almost everyone had a great time and I think most will be back next year.

LOOK AGAIN

**Our Aliens and Predator back issues have sold out.** Despite short trailers and minimal publicity, fans are buying Aliens and Predator comics to remember what they look like, because they "don't see them in the trailers."

*William Insignares runs **DemolitionComics.com** in Tampa, Fla., which he bills as "the world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.*

Doctor - Excalibur $

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 4-19 | 2 | |
| **Elektra** MARVEL, 2001 | | |
| 1 | 4 | |
| 2-3 | 3 | |
| 3/Nude | 15 | |
| 4-35 | 3 | |
| **Elektra: Assassin** MARVEL, 1986 | | |
| 1 | 3 | 7 |
| 2-8 | 3 | |
| **Elementals** COMICO, 1984 | | |
| 1 | 3 | |
| 2-29 | 2 | |
| Special 1-2 | 2 | |
| **Elementals** COMICO, 1989 | | |
| 1 | 3 | |
| 2-3 | 2 | |
| 4-41 | 3 | |
| **Elementals** COMICO, 1995 | | |
| 1-3 | 3 | |
| **Elseworlds 80-Page Giant** DC, 1999 | | |
| 1 | 110 | 195 |
| **Elvira, Mistress of the Dark** CLAYPOOL, 1993 | | |
| 1 | 4 | |
| 2-121 | 3 | |
| **Elvira's House of Mystery** DC, 1986 | | |
| 1-11 | 3 | |
| Special 1 | 2 | |
| **E-Man** COMICO, 1989 | | |
| 1 | 3 | |
| **E-Man** COMICO, 1990 | | |
| 1-3 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Empire** IMAGE, 2000 | | |
| 1-2 | 3 | |
| **Empire** DC, 2003 | | |
| 0 | 5 | |
| 1-6 | 3 | |
| **Enginehead** DC, 2004 | | |
| 1-3 | 3 | |
| **Epic Illustrated** MARVEL, 1980 | | |
| 1 | 6 | |
| 2-4 | 4 | |
| 5-34 | 3 | |
| **Espers** IMAGE, 1997 | | |
| 1 | 4 | |
| 2-9 | 3 | |
| **Eternal** MARVEL, 2003 | | |
| 1-5 | 3 | |
| **Eternals** MARVEL, 1976 | | |
| 1 | 4 | 28 |
| 1/30 cent | 25 | 94 |
| 2 | 3 | 16 |
| 2/30 cent | 20 | |
| 3 | 3 | 12 |
| 4-5 | 3 | |
| 6-8 | 2 | |
| 9 | 2 | 14 |
| 10 | 2 | |
| 11 | 2 | 10 |
| 12-13 | 2 | |
| 13/35 cent | 15 | |
| 14 | 2 | 18 |
| 14/35 cent | 15 | 18 |
| 15-19 | 2 | |
| Annual 1 | 2 | |
| **Eternals** MARVEL, 1985 | | |
| 1 | 2 | 28 |
| 2 | 1 | 16 |
| 3 | 1 | 12 |
| 4-8 | 1 | |
| 9 | 1 | 14 |
| 10 | 1 | |
| 11 | 1 | 10 |
| 12 | 1 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Eternal Warrior** VALIANT, 1992 | | |
| 1 | 3 | |
| 1/Gold Foil | 13 | |
| 1/Gold | 13 ▽ | 30 |
| 2-5 | 3 | |
| 6-7 | 2 | |
| 8 | 5 | |
| 9-25 | 2 | |
| 26 | 3 | |
| 27-34 | 2 | |
| 35-50 | 3 | |
| Special 1 | 3 | |
| Yearbook 1-2 | 4 | |
| **Even More Secret Origins 80-Page Giant** DC, 2003 | | |
| 1 | 7 | |
| **Everything's Archie** ARCHIE, 1969 | | |
| 1 | 48 | |
| 2 | 26 | |
| 3-5 | 20 | |
| 6-10 | 12 | |
| 11-20 | 7 | |
| 21-29 | 4 | |
| 30 | 4 | 11 |
| 31-40 | 4 | |
| 41-60 | 3 | |
| 61-157 | 2 | |
| **Ewoks** MARVEL, 1985 | | |
| 1 | 3 | |
| 2-8 | 2 | |
| 9 | 2 | 15 |
| 10-14 | 2 | |
| **Excalibur** MARVEL, 1988 | | |
| -1 | 2 | |
| 1 | 3 | 11 |
| 2-49 | 2 | |
| 50 | 3 | |
| 51-70 | 2 | |
| 71 | 4 | |
| ➥Hologram cover | | |
| 72-75 | 2 | |
| 75/Variant | 4 | |
| 76-81 | 2 | |
| 82 | 3 | |

Blackhawk gets electrical powers — Origin retold — Last 10¢ issue — First 12¢ issue — Fights aliens

| | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | JUN 61 | JUL 61 | AUG 61 | SEP 61 | OCT 61 | NOV 61 | DEC 61 | JAN 62 | FEB 62 | MAR 62 | APR 62 | MAY 62 | JUN 62 | JUL 62 | AUG 62 |
| NM Price | $48 | $48 | $48 | $60 | $48 | $48 | $22 | $22 | $22 | $22 | $22 | $22 | $22 | $22 | $22 |

# Elvira, Mistress of the Dark #133

The monster movie hostess with the mostest can still bring the fun to her long-running comic book. A cool photo cover of the darling of the dark puts the reader on the track to the pair of Done in One stories inside.

**CLAYPOOL**
WRITERS:
**FRANK STROM, JANET HETHERINGTON**
ARTISTS:
**TOD SMITH, RONN SUTTON**
**B/W • 36 Pgs.**
**$2.50**

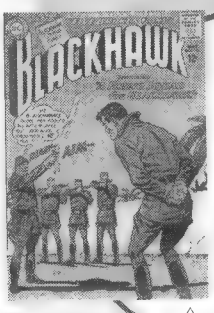
Frank Strom's "Dangers on a Train" finds Elvira on a mission from a god: Venus, goddess of love. Silent movie star Regretta Garbeau doesn't look a day over 30, but her heart has been broken by her royal love. Elvira's job is to hop on a train to get the Queen of Scandalovia back on the love-track. Strom, Tod Smith, and inker Terry Austin deliver snappy and sometimes delightfully punny retorts, screwball scenarios, and even a couple explosions along the way.

Janet Hetherington's "Delectable Collectibles" isn't as raucous but it gets laughs from Elvira guest-hosting a traveling antique show. It also has hilarious giant monsters and top-notch art by Ronn Sutton and inker Andrew Pepoy.

Two complete stories, a letters column, and a page of news on all things Elvira. That's a good deal.

★★ **— Tony Isabella**

www.claypoolcomics.com




△ #196

## Blackhawk™

### Bios and diaries

*Blackhawk* #196 features biographies of Dick Dillin and Chuck Cuidera, two of the series' artists. It was rare in the early 1960s for any DC artists or writers to receive credit, let alone a full bio. The issue also marks the beginning of the "Combat Diary" feature.

image © 1964 DC

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Excalibur** | | |
| 1988, CONTINUED | | |
| 82/Variant | 4 | |
| 83-99 | 2 | |
| 100 | 3 | |
| 101-124 | 2 | |
| 125-Annual 23 | | |
| **Excalibur** | | |
| MARVEL, 2001 | | |
| 1-3 | 3 | |
| **Excalibur** | | |
| MARVEL, 2004 | | |
| 1-3 | 3 | |
| **Excalibur: The Sword Is Drawn** | | |
| MARVEL, 1987 | | |
| 1 | 4 | 14 |
| **Exiles** | | |
| MARVEL, 2001 | | |
| 1 | 3 | 14 |
| 2-24 | 2 | |
| 25-49 | 3 | |
| **Extra!** | | |
| E.C., 1955 | | |
| 1 | 150 | |
| 2-5 | 100 | |
| **Fables** | | |
| DC, 2002 | | |
| 1 | 4 | |
| 2-6 | 3 | |
| 6/Retailer ed. | 15 ▽ | 62 |
| 7-27 | 3 | |
| **Fables: Last Castle** | | |
| DC, 2003 | | |
| 1 | 5 | |
| **Falcon** | | |
| MARVEL, 1983 | | |
| 1-4 | 2 | |
| **Fallen Angel** | | |
| DC, 2003 | | |
| 1-13 | 3 | |
| **Family Affair** | | |
| GOLD KEY, 1970 | | |
| 1 | 24 | |
| 2 | 20 | |
| 3-4 | 14 | |
| **Famous First Edition** | | |
| DC, 1974 | | |
| 4 | 13 | |
| 5-6 | 10 | |
| 7 | 12 | |
| 8-61 | 9 | |
| **Famous Funnies** | | |
| FAMOUS FUNNIES, 1934 | | |
| 1 | 16400 | |
| 2 | 3850 | |
| 3 | 4200 | |
| 4 | 1450 | |
| 5 | 1100 | |
| 6-10 | 825 | |
| 11-12 | 665 | |
| 13-17 | 415 | |
| 18 | 625 | |
| 19-20 | 415 | |
| 21-22 | 365 | |
| 23-30 | 350 | |
| 31-38 | 235 | |
| 39-40 | 215 | |
| 41-50 | 180 | |
| 51-60 | 165 | |
| 61-70 | 145 | |
| 71-80 | 100 | |
| 81 | 85 | |
| 82 | 105 | |
| 83-90 | 85 | |
| 91-99 | 70 | |
| 100 | 75 | |
| 101-110 | 60 | |
| 111-130 | 50 | |
| 131-142 | 38 | |
| 143 | 38 | 104 |
| 144-147 | 38 | |
| 148 | 38 | 79 |
| 149-150 | 38 | |
| 151-190 | 28 | |
| 191-208 | 25 | |
| 209-216 | 550 | |
| ➥Frazetta art | | |
| 217-218 | 25 | |
| **Fantastic Four (Vol. 1)** | | |
| MARVEL, 1961 | | |
| 1 | 16000 | |
| ➥1st Fantastic Four | | |
| 1/Golden Record | 100 | 284 |
| 2 | 3400 | |
| ➥1st Skrulls | | |
| 3 | 2350 | |
| 4 | 2500 | |
| 5 | 3250 | |
| ➥1st Dr. Doom | | |
| 6 | 1500 | |
| 7 | 775 | |
| 8 | 765 | |
| 9-10 | 740 | |
| 11 | 565 | |
| 12 | 1125 | |
| ➥Thing vs. Hulk | | |
| 13 | 460 | |
| 14-20 | 310 | |
| 21 | 210 | |
| 22-24 | 150 | |
| ➥Avengers app. | | |
| 25-26 | 375 | |
| ➥Avengers app. | | |
| 27 | 150 | |
| 28 | 180 | |
| 29-34 | 100 | |
| 35 | 100 | 515 |
| 36-37 | 100 | |
| 38 | 100 | 595 |
| 39-40 | 100 | |
| 41 | 80 | 408 |
| 42-43 | 80 | |
| 44 | 80 | 338 |
| 45 | 100 | 1206 |
| ➥1st Inhumans | | |
| 46 | 90 | 500 |
| 47 | 80 | 386 |
| 48 | 750 ▽ | 1649 |
| ➥1st Silver Surfer | | |
| 49 | 250 | 1245 |
| 50 | 265 | |
| 51 | 50 | |
| 52 | 150 | 1034 |
| ➥1st Black Panther | | |
| 53 | 120 △ | 535 |
| 54 | 80 | 349 |
| 55 | 150 | 758 |
| ➥Thing vs. Surfer | | |
| 56 | 80 | 365 |
| 57 | 80 | 374 |
| 58 | 80 | 325 |
| 59 | 60 | 215 |
| 60 | 60 | 230 |
| 61 | 60 ▽ | 256 |
| 62 | 60 | 236 |
| 63 | 60 | 259 |
| 64 | 60 ▽ | 203 |
| 65 | 60 | 216 |
| 66 | 90 △ | 424 |
| ➥1st Warlock | | |
| 67 | 90 | 411 |
| 68 | 50 | 216 |
| 69 | 50 | 222 |
| 70 | 50 | 201 |
| 71 | 45 | 168 |
| 72 | 75 ▽ | 342 |
| ➥Silver Surfer app. | | |
| 73 | 75 | 298 |
| 74 | 75 | 303 |
| 75 | 42 | 189 |
| 76 | 42 | 160 |
| 77 | 42 | 183 |
| 78 | 42 △ | 120 |
| 79 | 42 | 179 |
| 80 | 42 | 149 |
| 81 | 35 | 159 |
| 82 | 35 | 135 |
| 83 | 35 | 143 |
| 84 | 35 | 153 |
| 85 | 35 | 143 |
| 86 | 35 | 186 |
| 87 | 35 | 146 |
| 88 | 35 | 127 |
| 89 | 27 | 138 |
| 90 | 27 | 124 |
| 91 | 27 | 119 |
| 92 | 27 | 104 |
| 93 | 27 | 111 |
| 94 | 27 | 146 |
| 95 | 27 | 120 |
| 96 | 27 | 118 |
| 97 | 27 | 107 |
| 98 | 27 | 86 |
| 99 | 27 | 142 |
| 100 | 60 | 248 |
| 101 | 27 | |
| 102 | 27 | 112 |
| 103 | 27 | |
| 104 | 22 △ | 129 |
| 105 | 22 | 109 |
| 106 | 22 | 81 |
| 107 | 22 | 120 |
| 108 | 22 | 82 |
| 109 | 22 | 70 |
| 110 | 22 | 64 |
| 111 | 22 | 75 |
| 112 | 90 | 629 |
| ➥Thing vs Hulk | | |
| 113 | 21 | 92 |
| 114 | 21 | 105 |
| 115 | 21 | 91 |
| 116 | 14 △ | 230 |
| 117 | 14 | |
| 118 | 14 | 63 |
| 119 | 14 | 52 |
| 120 | 14 | |
| 121 | 30 △ | 91 |
| ➥Galactus app | | |
| 122 | 30 | 179 |
| 123 | 30 | 99 |
| 124 | 18 | 61 |
| 125 | 18 | |
| 126 | 18 | 105 |
| 127 | 18 | 124 |
| 128 | 18 | 98 |
| 129 | 18 | 66 |
| 130 | 12 | 54 |
| 131 | 12 | 52 |
| 132 | 12 | 67 |
| 133 | 12 | 47 |
| 134 | 12 ▽ | 48 |
| 135 | 12 | 53 |
| 136 | 12 | 48 |
| 137 | 12 | 53 |
| 138 | 12 | 71 |
| 139 | 12 | 41 |
| 140 | 12 | |
| 141 | 12 | 44 |
| 142 | 12 | 54 |
| 143 | 12 | |
| 144 | 12 | 40 |
| 145 | 12 △ | 49 |
| 146 | 12 | 37 |
| 147 | 12 | 61 |
| 148 | 12 | 38 |
| 149 | 12 ▽ | 36 |
| 150 | 12 | 45 |
| 151 | 9 | 35 |
| 152 | 9 | |
| 153 | 9 | 41 |
| 154 | 9 | 31 |
| 155 | 13 | 75 |
| 156 | 13 | 42 |
| 157 | 13 △ | 42 |
| 158 | 8 ▲ | 41 |
| 159 | 8 △ | 33 |
| 160 | 8 | 27 |
| 161 | 10 | 32 |
| 162 | 10 | 31 |
| 163 | 10 | |
| 164 | 10 | 32 |
| 165 | 10 | 21 |
| 166 | 10 | 43 |
| 167 | 10 ▽ | 67 |
| 168 | 10 | |
| 169 | 10 | 42 |
| 169/30 cent. | 20 | |
| 170 | 10 | 31 |
| 170/30 cent. | 20 | |
| 171 | 6 | |
| 171/30 cent. | 20 | |
| 172 | 6 | 24 |
| 172/30 cent. | 20 | |
| 173 | 6 | 27 |
| 173/30 cent. | 20 | |
| 174 | 6 | 31 |
| 175 | 6 △ | 30 |
| 176 | 6 | 27 |
| 177 | 6 | 28 |
| 178 | 6 | 29 |
| 179 | 6 | 48 |
| 180 | 6 | 15 |
| 181 | 6 | 24 |
| 182 | 6 | 27 |
| 183 | 6 | 21 |
| 183/35 cent. | 15 | |
| 184 | 6 | |
| 184/35 cent. | 15 | |
| 185 | 5 | 19 |
| 185/35 cent. | 15 | |
| 186 | 5 | 18 |
| 186/35 cent. | 15 | 18 |
| 187 | 5 | |
| 188 | 5 | 29 |
| 189 | 5 | |
| 190 | 5 | 25 |
| 191 | 5 | 19 |
| 192 | 5 | 19 |
| 193 | 5 | 35 |
| 194 | 5 | 15 |
| 195 | 5 | 19 |
| 196 | 5 | |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

Blackhawk turned into alien

Blackhawk's son appears

Fights Killer Shark

| NM Price | 176 SEP 62 | 177 OCT 62 | 178 NOV 62 | 179 DEC 62 | 180 JAN 63 | 181 FEB 63 | 182 MAR 63 | 183 APR 63 | 184 MAY 63 | 185 JUN 63 |
|---|---|---|---|---|---|---|---|---|---|---|
| | $22 | $22 | $22 | $22 | $22 | $16 | $16 | $16 | $16 | $16 |

## RETROVIEW
## The Batman Adventures #14 ★★★★

### "Puglic Enemy"

**Scarface and The Ventriloquist break out of jail, while Batman is still in Europe. Can Robin save the victims of Scarface's latest gig gank roggery? Er, big bank robbery?**

While the action is good, and the humor is solidly subtle, this issue really shines in that it emphasizes the friendship and ties that Bruce, Dick, and Alfred have forged over the years. Life for heroes is not just about getting the bad guys, and it's important for stories to show other aspects of characters' lives from time to time. In this case, the subject is well handled and true to the characters.

**DC Comics**
**Nov 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

Best CGC copy: **9.6**

**Then $1.25 NOW $2**

## The Batman Adventures #15 ★★★★

© DC Comics

**DC Comics**
**Dec 1993 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "Badge of Honor"

**A good cop has been caught by mob boss Rupert Thorne while deep under cover, and Commissioner Gordon has 24 hours to find him.**

As with the preceding issue, this one deals with the other characters in Batman's universe. It is a well-crafted story that showcases the heroism and sacrifice of ordinary people: others not as skilled, talented, and lucky as The Batman, but just as honorable and concerned for justice. The art continues to amaze, as the stories keep getting better and better.

**No CGC copies** **Then $1.25 NOW $2**

LOOSE SLABBED
Near Mint CGC 9.4 NM

197 . . . . . 5 14
198-199 . . . 5
200 . . . . . 5 31
201 . . . . . 4
202 . . . . . 4 15
203 . . . . . 4 17
204-206 . . . 4
207 . . . . . 4 24
208 . . . . . 4 23
209-226 . . . 4
227 . . . . . 4 13
228-231 . . . 4
232 . . . . . 4 15
233-235 . . . 4
236 . . . . . 4 16
237 . . . . . 4
238 . . . . . 4 18
239 . . . . . 4
240 . . . . . 3 15
241-247 . . . 3
248 . . . . . 3 11
249 . . . . . 3
250 . . . . . 3 14
251-277 . . . 3
278 . . . . . 3 18
279-286 . . . 3
287-295 . . . 2
296 . . . . . 3
297-299 . . . 2
300 . . . . . 3
301-318 . . . 2
319 . . . . . 3
320-346 . . . 2
347 . . . . . 3
348 . . . . . 3 △ 17
349-350 . . . 3
351-357 . . . 2

358 . . . . . 3
359-370 . . . 2
371 . . . . . 3
372-374 . . . 1
375 . . . . . 3
376-378 . . . 1
379-380 . . . 2
381 . . . . . 3
382 . . . . . 2
383-387 . . . 1
387/Variant . . 3
388-394 . . . 2
394/Collector's 3
395-398 . . . 2
398/Variant . . 3
399 . . . . . 2
399/Variant . . 3
400 . . . . . 4
401-415 . . . 2
416 . . . . . 4
500 . . . . . 4 16
500/Collector's 4
501 . . . . . 2
502-508 . . . 3
509 . . . . . 2
510-513 . . . 3
514-516 . . . 2
Annual 1 . 425 3939
Annual 2 . 250 2566
Annual 3 . 100
Annual 4 . . 55 369
Annual 5 . . 70 250
Annual 6 . . 45
Annual 7 . . 18
Annual 8 . . 12 74
Annual 9 . . 10
Annual 10 . . 8

Annual 11 . . 6 36
Annual 12 . . 5 18
Annual 13 . . 5 18
Annual 14 . . 5
Anl 15-27 . . 3
Special 1 . . . 3
Ashcan 1 . . . 1

**Fantastic Four**
MARVEL, 1996
1 . . . . . 4 17
2-11 . . . . . 2
12 . . . . . 3
13 . . . . . 2

**Fantastic Four**
MARVEL, 1998
1 . . . . . 3 8
2-5 . . . . . 3
6-24 . . . . . 2
25 . . . . . 3
26-34 . . . . . 2
35 . . . . . 3
36-49 . . . . . 2
50-51 . . . . . 4
52 . . . . . 2
53 . . . . . 3
54 . . . . . 4
55-59 . . . . . 2
60 . . . . . 1
61-70 . . . . . 2
Annual 1999 4
Annual 2001 3

**Fantasy Masterpieces**
MARVEL, 1966
1 . . . . . 75 278
2 . . . . . 30
3 . . . . . 15
4-7 . . . . . 12
8 . . . . . 13
9 . . . . . 12
10 . . . . . 10
11 . . . . . 10 50

**Fantasy Masterpieces**
MARVEL, 1979
1 . . . . . 6
2 . . . . . 4
3-10 . . . . . 3
11-14 . . . . . 2

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Fantasy Quarterly**
INDEPENDENT PUB SYND., 1978
1 . . . . . 55 ▽ 119

**Fat Albert**
GOLD KEY, 1974
1 . . . . . 12
2 . . . . . 8
3-5 . . . . . 7
6-10 . . . . . 6
11-29 . . . . . 4

**Fathom**
COMICO, 1987
1 . . . . . 2
2 . . . . . 2
3 . . . . . 2

**Fathom**
COMICO, 1992
1-3 . . . . . 3

**Fathom**
IMAGE, 1998
0 . . . . . 3
0.5 . . . . . 4
1/All versions . 3 20
1/Museum . 115
2/All versions . 3 13
2/Museum . 100
3-9 . . . . . 3
9/Holofoil . . . 8
9/Platinum foil . 7
9/Aspen . . . 5
9/Green foil . 9
10-14 . . . . . 3

**Fathom: Killian's Tide**
IMAGE, 2001
1-4 . . . . . 3

**Fear**
MARVEL, 1970
1 . . . . . 65 333
2 . . . . . 25
3-4 . . . . . 15
5 . . . . . 15 86
6-9 . . . . . 15
10 . . . . . 25 115
➥Man-Thing starts
11 . . . . . 15 62
12 . . . . . 9 △ 49
13-16 . . . . . 9
17 . . . . . 9 46
18 . . . . . 9
19 . . . . . 25 111
➥1st Howard Duck
20 . . . . . 18 ▲ 84
➥Morbius begins
21 . . . . . 7 30
22 . . . . . 7
23 . . . . . 7 28
24 . . . . . 10 △ 52
➥Blade app
25 . . . . . 7 38
26-31 . . . . . 7

**Fight for Tomorrow**
DC, 2002
1-6 . . . . . 3

**Fightin' 5**
CHARLTON, 1964
28 . . . . . 20

29-30 . . . . 10
31-39 . . . . . 9
40 . . . . . 18
➥1st Peacemaker
41 . . . . . 10
42-49 . . . . . 3

**Fightin' Air Force**
CHARLTON, 1956
3 . . . . . 32
4-5 . . . . . 20
6-10 . . . . . 15
11-20 . . . . 12
21-53 . . . . . 8

**Fightin' Army**
CHARLTON, 1956
16 . . . . . 24
17-20 . . . . 18
21-30 . . . . 15
31-40 . . . . 12
41-50 . . . . 10
51-75 . . . . . 8
76 . . . . . 10
➥Willy Schultz
77-100 . . . . 6
101-120 . . . 5
121-150 . . . 4
151-169 . . . 3
170 . . . . . 3 16
171-172 . . . 3

**Fighting American**
HARVEY, 1966
1 . . . . . 24 79

**Fighting American**
DC, 1994
1-6 . . . . . 2

**Fightin' Marines**
CHARLTON, 1951
1 . . . . . 200
2 . . . . . 145
3 . . . . . 140
4-6 . . . . . 110
7-9 . . . . . 90
10 . . . . . 34
11-13 . . . . 22
14 . . . . . 75
15 . . . . . 30
16 . . . . . 22
17 . . . . . 55
18-24 . . . . 16
25 . . . . . 36
26 . . . . . 40
27-29 . . . . 16
30-39 . . . . 13
40-50 . . . . 10
51-70 . . . . . 7
71-74 . . . . . 6
75-81 . . . . . 4
82 . . . . . 6
83-100 . . . . 4
101-150 . . . 3
151-176 . . . 2

**Fightin' Navy**
CHARLTON, 1956
74 . . . . . 24
75-80 . . . . 18



## CBG Trendwatcher

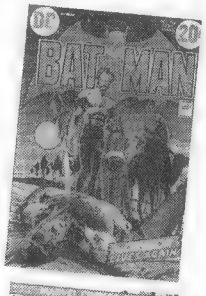
***Doug Sulipa*** owner — **Doug Sulipa's Comic World**

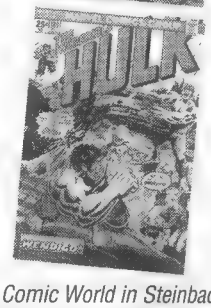
LOOK AGAIN

Many fans who grew up with comics of the 1970-1985 era are now coming into larger disposable incomes. It means current big demand for still-affordable comics of 1970 to 1985. Of this group, Marvel comics from 1970 to 1975 are in the shortest supply and gaining the biggest demand — especially key issues (specific artist issues, first and last issues, origins, *etc.*).

The most-requested comics, and those that can bring high premiums for high-grade copies, include:

*Amazing Spider-Man* #121, #122, #129
***Batman* #222-#245**
*Blazing Combat* #1
*Cerebus* #1-#10
*Daredevil* #158-#168
*Detective Comics* #359, #369, #400
*Eerie* #17
*Ghost Rider* #1-#10
*Gothic Romances* #1
*Gothic Tales of Love* #1-#3 (Yes, there was a #3.)
*Green Lantern* #76
***Incredible Hulk* #141, #162, #180, #191**
*Iron Man* #47-#55
*Justice League of America* #91-#117
*Marvel Spotlight* #2, #5-#11
*Teenage Mutant Ninja Turtles* #1 (1st printing)
*Tomb of Dracula* #1-#10
*Werewolf by Night* #1, #32
*Wonder Woman* #177-#200




***Doug Sulipa*** *is the owner of Doug Sulipa's Comic World in Steinbach, Manitoba. Phone: (204) 346-3674 or visit* ***www.dougcomicworld.com****.*

Origin retold — Cuidera, Dillin bios — "New look" — Origin retold

| | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | JUL 63 | AUG 63 | SEP 63 | OCT 63 | NOV 63 | DEC 63 | JAN 64 | FEB 64 | MAR 64 | APR 64 | MAY 64 | JUN 64 | JUL 64 | AUG 64 | SEP 64 |
| NM Price | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 | $16 |

# Feather #1-4

The Americanized shojo art style resembles animation cels laid on CGI backgrounds and is pleasant to look at, once the reader gets past the characters' lack of noses. The tale features an awkward romance between a teen-age dragon slayer and a pre-metamorphosis dragon girl. While the art is expressive, some of the computer-generated panels are jumbled and unclear.

**IMAGE**
WRITER:
**STEVE UY**
ARTIST:
**STEVE UY**
**Color • 32 Pgs.@ $2.95@**

Steve Uy has an unusual blend of comic-art skills, computer skills, and storytelling abilities and this project showed much improvement. The simplicity of his art and storytelling lends itself well to the Marvel Age target audience.

If not for a couple scenes of violence and the tragedy of the resolution, this would have made a fine all-ages title, but, as is, 12+ would be the recommendation here. A reduction of the blood level during the battle scenes and a reformatting to a children's book would have a market. *Dreamland Chronicles*, although much more lighthearted and child-oriented, has sold well, mostly on the strength of the computer-generated dragon and monster in the story.

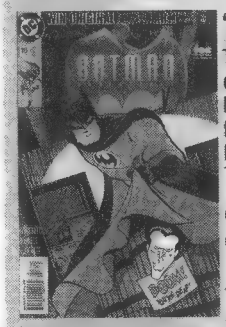
★★ **— Charlie Harris**

www.steveuy.com/feather

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Fightin' Navy** | | |
| CONTINUED | | |
| 81-90 | 15 | |
| 91-100 | 12 | |
| 101-120 | 8 | |
| 121-125 | 5 | |
| 126-133 | 2 | |
| **Final Night** | | |
| DC, 1996 | | |
| 1 | 3 | |
| 2-4 | 2 | |
| **Firestorm** | | |
| DC, 1978 | | |
| 1 | 3 | 29 |
| 2-5 | 2 | |
| **Firestorm, the Nuclear Man** | | |
| DC, 1987 | | |
| 65-99 | 1 | |
| 100 | 3 | |
| Annual 5 | 1 | |
| **1st Issue Special** | | |
| DC, 1975 | | |
| 1 | 4 | 17 |
| 2 | 4 | 19 |
| 3-4 | 4 | |
| 5 | 4 | 17 |
| 6-7 | 4 | |
| 8 ▽ | 10 | 41 |
| ➥Warlord | | |
| 9-12 | 4 | |
| 13 | 5 | |
| **Flaming Carrot** | | |
| AARDVARK-VANAHEIM, 1984 | | |
| 1 | 26 | |
| 2 | 15 | |
| 3 | 12 | |
| 4 | 10 | |
| 5-6 | 8 | |
| 7 | 7 | |
| 8-9 | 5 | |
| 10-12 | 4 | |
| 13 | 3 | 13 |
| 14-15 | 3 | |
| 15/A-16 | 4 | |
| 17-24 | 3 | |
| 25 | 4 | |
| 26-31 | 3 | |
| Annual 1 | 5 | |
| **Flash** | | |
| DC, 1959 | | |
| 105 | 3850 | |
| 106 | 1100 | |
| 107 | 650 | |
| 108 | 600 | |
| 109 | 440 | |
| 110 | 800 | |
| 111 | 275 | |
| 112 | 300 | |
| 113 | 275 | |
| 114 | 200 | |
| 115-116 | 175 | |
| 117 | 200 | |
| 118-120 | 175 | |
| 121-122 | 135 | |
| 123 | 625 | |
| ➥1st Earth-2 | | |
| 124 | 90 | |
| 125-128 | 100 | |
| 129 | 200 | |
| ➥GA Flash app | | |
| 130 | 100 | 15 |
| 131-136 | 100 | |
| 137 | 200 | |
| ➥GA Flash app. | | |
| 138 | 90 | |
| 139 | 100 | |
| 140-144 | 90 | |
| 145 | 90 | 405 |
| 146-148 | 90 | |
| 149 | 90 | 375 |
| 150 | 90 | |
| 151 | 75 | 295 |
| 152 | 55 | 232 |
| 153-156 | 55 | |
| 157 | 55 | 219 |
| 158 | 55 | |
| 159 | 55 | 265 |
| 160 | 75 | 330 |
| ➥Giant-size | | |
| 161-164 | 35 | |
| 165 | 65 | 290 |
| 166 | 35 | |
| 167 ▽ | 35 | 174 |
| 168 | 35 | |
| 169 | 70 | |
| 170-174 | 35 | |
| 175 △ | 130 | 689 |
| ➥Race w/Superman | | |
| 176 | 35 | 145 |
| 177 | 35 | 154 |
| 178-179 | 35 | |
| 180 | 35 | 204 |
| 181 | 30 | 101 |
| 182-183 | 30 | |
| 184 | 30 | 145 |
| 185-186 | 30 | |
| 187 | 35 | |
| 188-190 | 25 | |
| 191-195 | 20 | |
| 196 | 35 | |
| 197-198 | 20 | |
| 199 | 20 | 100 |
| 200 | 20 | |
| 201-209 | 14 | |
| 210 | 14 | 56 |
| 211-212 | 14 | |
| 213 | 14 | 101 |
| 214-215 | 14 | |
| 216 | 14 | 50 |
| 217 | 14 | |
| 218 | 14 | 64 |
| 219 | 14 | 73 |
| 220-221 | 10 | |
| 222 | 10 | 57 |
| 223-225 | 10 | |
| 226 | 15 | |
| 227 | 10 | 46 |
| 228 | 10 | |
| 229 | 16 | |
| 230 | 10 | |
| 231 | 10 | 27 |
| 232 △ | 19 | 106 |
| ➥100-page issue | | |
| 233-234 | 8 | |
| 235 | 8 | 33 |
| 236 | 8 | 38 |
| 237 | 8 | |
| 238-262 | 4 | |
| 263 | 4 | 13 |
| 264-273 | 4 | |
| 274 | 4 | 20 |
| 275 | 4 | 29 |
| 276-288 | 4 | |
| 289 | 5 | |
| 290-299 | 3 | |
| 300 | 5 | |
| 301-304 | 3 | |
| 305-306 | 4 | |
| 307-349 | 3 | |
| 350 | 7 | |
| Annual 1 | 400 | |

RETROVIEW

## The Batman Adventures #16 ★★★★



**"The Killing Book"**

**The Joker returns, and this time, in order to get the attention he craves, he kidnaps a comic-book artist and forces him to draw his crimes — as he commits them!**

Any issue with The Joker is a delight, and this comic-within-a-comic episode is no exception. Besides getting the characterization of the editor in chief down pat, the nuances provided to The Joker enhance the story. Readers who have become cynical concerning the four-star ratings given the series should keep in mind that this is Batman at his prime with a creative team in its stride.

**DC Comics**
**Jan 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

No CGC copies

Then $1.50 NOW $2

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Flash** | | |
| DC, 1987 | | |
| 0 | 4 | |
| 1 | 5 | 20 |
| 2-20 | 3 | |
| 21-49 | 2 | |
| 50 | 3 | |
| 51-78 | 2 | |
| 79 | 3 | |
| 80 | 2 | |
| 80/Variant | 3 | |
| 81-90 | 2 | |
| 91 | 4 | |
| 92 | 8 | |
| ➥1st Impulse | | |
| 93 | 5 | |
| 94-95 | 3 | |
| 96-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-149 | 2 | |
| 150 | 3 | |
| 151-199 | 2 | |
| 200 | 4 | |
| 201-206 | 2 | |
| 207 | 5 | |
| 208-212 | 2 | |
| 1000000 | 3 | |
| Annual 1 | 3 | |
| Annual 2-4 | 2 | |
| Annual 5-7 | 3 | |
| Annual 8 | 4 | |
| Annual 9 | 3 | |
| Anl 10-11 | 4 | |
| Annual 12 | 3 | |
| Annual 13 | 4 | |
| Giant 1-2 | 5 | |
| Special 1 | 4 | |
| TV 1 | 4 | |
| **Flash Comics** | | |
| DC, 1940 | | |
| 1 | 64000 | |
| ➥1st Flash, Hawkman | | |
| 2 | 7200 | |
| 3 | 5200 | |
| 4 | 3900 | |
| 5 | 3450 | |
| 6 | 4400 | |
| 7 | 2850 | |
| 8-10 | 2400 | |
| 11-13 | 1675 | |
| 14 | 1550 | |
| 15-16 | 1500 | |
| 17-20 | 1375 | |
| 21 | 1150 | |
| 22 | 1150 | 3817 |
| 23 | 1150 | |
| 24 | 1650 | |
| 25-30 | 925 | |
| 31-40 | 865 | |
| 41-50 | 775 | |
| 51-69 | 650 | |
| 70 | 650 | 2175 |
| 71-74 | 650 | |
| 75 | 650 | 2125 |
| 76-79 | 650 | |
| 80 | 650 | 1925 |
| 81-85 | 650 | |
| 86 | 2000 | |
| ➥1st Black Canary | | |
| 87-91 | 875 | |
| 92 | 2250 | |
| 93 | 930 | 2413 |
| 94-99 | 930 | |
| 100 | 2200 | |
| 101-102 | 1600 | |
| 103 | 1850 | |
| 104 | 5400 | |
| **Flash Gordon** | | |
| KING, 1966 | | |
| 1 | 50 | 89 |
| 2 | 30 | |
| 3-7 | 24 | |
| 8 | 24 | 35 |
| 9-10 | 32 | |
| 11 | 20 | |
| 12 | 22 | |
| 13 | 18 | |
| 14-19 | 14 | |
| 20-23 | 6 | |
| 24-37 | 5 | |
| **Flash: Our Worlds at War** | | |
| DC, 2001 | | |
| 1 | 3 | |
| **Flintstones** | | |
| DELL, 1961 | | |
| 1 | 55 | |
| 2 | 38 | |
| 3-5 | 30 | |
| 6-7 | 24 | |
| 8-10 | 20 | |
| 11-20 | 18 | |
| 21-30 | 15 | |
| 31-40 | 12 | |
| 41-60 | 9 | |
| **Flintstones** | | |
| CHARLTON, 1970 | | |
| 1 | 36 | 133 |
| 2 | 22 | |
| 3-5 | 14 | |
| 6-10 | 9 | |
| 11-20 | 7 | |
| 21-30 | 5 | |
| 31-50 | 4 | |
| **Flintstones and the Jetsons** | | |
| DC, 1997 | | |
| 1-21 | 2 | |
| **Flipper** | | |
| GOLD KEY, 1966 | | |
| 1 | 25 | |
| 2-3 | 18 | |
| **Flying A's Range Rider** | | |
| DELL, 1953 | | |
| 2 | 60 | |
| 3 | 45 | |
| 4-5 | 40 | |
| 6-10 | 35 | |
| 11-17 | 28 | |
| 18 | 28 | 36 |
| 19-24 | 28 | |

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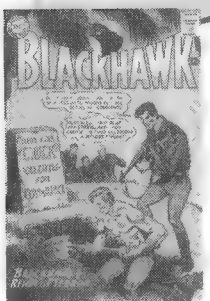

△ #206

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BLACKHAWK™

**Clichéd comics**

Among the many clichés that can crop up in comics is the old reliable, "our leader has gone crazy" story in which it appears that the main character of a given title has turned evil and is eliminating his fellow teammates. This was the case in *Blackhawk* #206.

Origin of Chop Chop

Voodoo story

| NM Price | 201 OCT 64 | 202 NOV 64 | 203 DEC 64 | 204 JAN 65 | 205 FEB 65 | 206 MAR 65 | 207 APR 65 | 208 MAY 65 | 209 JUN 65 | 210 JUL 65 |
|---|---|---|---|---|---|---|---|---|---|---|
| | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 |

## The Batman Adventures #17 ★★★★

© DC Comics

### "The Tangled Web"

**Ra's Al Ghul has returned; this time, he weaves plots within plots. Can Batman unravel the tangled web, or will The Demon finally defeat The Detective?**

Cross and double-cross, plots within plots, wheels within wheels: This well-crafted story does more than most other series would require an entire six-issue arc to complete. Amid all the typical gangster and whacko villainy of the typical Batman story, it is good to see again a (literally) Earth-shattering plot for The Dark Knight to sink his teeth into.

**DC Comics**
**Feb 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Flying Nun** | | |
| DELL, 1968 | | |
| 1 | 32 | |
| 2-4 | 20 | |
| **Forbidden Tales of Dark Mansion** | | |
| DC, 1972 | | |
| 5 | 10 | |
| 6 | 10 △ | 67 |
| 7-9 | 10 | |
| 10-14 | 8 | |
| 15 | 8 △ | 80 |
| **Forbidden Worlds** | | |
| ACG, 1951 | | |
| 1 | 875 | |
| 2 | 500 | |
| 3 | 465 | |
| 4 | 270 | |
| 5-6 | 290 | |
| 7-10 | 190 | |
| 11-15 | 135 | |
| 16-20 | 100 | |
| 21-30 | 85 | |
| 31-40 | 75 | |
| 41-50 | 54 | |
| 51-60 | 45 | |
| 61-70 | 40 | |
| 71-72 | 35 | |
| 73 | 275 | |
| ➥1st Herbie | | |
| 74-80 | 35 | |
| 81-85 | 24 | |
| 86 | 30 | |
| 87-90 | 24 | |
| 91-93 | 20 | |
| 94 | 55 | |
| ➥Herbie app. | | |
| 95-100 | 20 | |
| 101-109 | 16 | |
| 110 | 35 | |
| ➥Herbie app. | | |
| 111-113 | 16 | |
| 114 | 35 | |
| 115 | 16 | |
| 116 | 30 | |
| ➥Herbie app. | | |
| 117-120 | 16 | |
| 121-124 | 12 | |
| 125 | 25 | |
| ➥1st Magicman | | |
| 126-127 | 12 | |
| 128 | 14 | |
| 129 | 12 | |
| 130 | 14 | |
| 131-140 | 12 | |
| 141-145 | 10 | |
| **Forever People** | | |
| DC, 1971 | | |
| 1 | 30 ▽ | 131 |
| 2 | 20 | 38 |
| 3-5 | 16 | |
| 6 | 10 | |
| 7 | 10 | 63 |
| 8 | 10 | 61 |
| 9 | 10 | |
| 10 | 10 | 20 |
| 11 | 10 | |
| **Forever People** | | |
| DC, 1988 | | |
| 1-6 | 2 | |
| **Forgotten Realms** | | |
| DC, 1989 | | |
| 1 | 2 | |
| 2-25 | 1 | |
| Annual 1 | 2 | |
| **Four Color Comics** | | |
| DELL, 1939; LISTING BEGINS JAN 1959 | | |
| 962 | 95 | |
| 963 | 45 | |
| 964 | 105 | |
| 965 | 50 | |
| 966 | 70 | |
| 967 | 36 | |
| 968 | 80 | |
| 969 | 165 | |
| 970 | 90 | |
| 971 | 55 | |
| 972 | 120 | |
| 973 | 110 | |
| 974 | 40 | |
| 975 | 65 | |
| 976 | 140 | |
| 977-979 | 25 | |
| 980 | 95 | |
| 981-983 | 70 | |
| 984 | 100 | |
| 985 | 65 | |
| 986 | 70 | |
| 987 | 45 | |
| 988 | 40 | |
| 989 | 60 | |
| 990 | 90 | |
| 991 | 30 | 123 |
| 992 | 90 | |
| 993 | 55 | |
| 994 | 110 | |
| 995 | 45 | |
| 996 | 32 | |
| 997 | 70 | |
| 998 | 175 | |
| ➥Ricky Nelson | | |
| 999 | 160 | |
| 1000 | 85 | |
| 1001 | 48 | |
| 1002 | 60 | |
| 1003 | 145 | |
| 1004 | 70 | |
| 1005 | 90 | |
| 1006 | 105 | |
| 1007 | 75 | |
| 1008 | 60 | |
| 1009 | 160 | |
| 1010 | 100 | |
| 1011 | 80 | |
| 1012 | 70 | |
| 1013 | 95 | |
| 1014 | 100 | |
| 1015 | 150 | |
| 1016 | 45 | |
| 1017 | 30 | |
| 1018 | 200 | |
| 1019 | 55 | |
| 1020 | 40 | |
| 1021 | 55 | |
| 1022 | 25 | |
| 1023 | 85 | |
| 1024 | 90 | |
| 1025 | 225 | |
| ➥Disneyland | | |
| 1026 | 85 | |
| 1027 | 75 | |
| 1028 | 225 | |
| ➥Rawhide | | |
| 1029-1030 | 50 | |
| 1031 | 60 | |
| 1032 | 25 | |
| 1033 | 45 | |
| 1034 | 35 | |
| 1035 | 58 | |
| 1036 | 55 | |
| 1037 | 145 | |
| 1038 | 60 | |
| 1039 | 40 | |
| 1040 | 120 | |
| 1041 | 110 | |
| 1042 | 45 | |
| 1043 | 130 | |
| 1044 | 75 | |
| 1045 | 60 | |
| 1046 | 45 | |
| 1047 | 185 | |
| 1048 | 165 | |
| 1049 | 75 | |
| 1050 | 65 | |
| 1051-1052 | 120 | |
| 1053 | 45 | |
| 1054 | 65 | |
| 1055 | 100 | |
| 1056 | 52 | |
| 1057 | 45 | |
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| 1076 | 90 | |
| 1077 | 110 | |
| 1078 | 90 | |
| 1079 | 45 | |
| 1080 | 60 | |
| 1081 | 25 | |
| 1082 | 75 | |
| ➥Spin & Marty | | |
| 1083 | 70 | |
| 1084 | 35 | |
| 1085 | 175 | |
| ➥Time Machine | | |
| 1086 | 25 | |
| 1087 | 120 | |
| 1088 | 48 | |
| 1089 | 65 | |
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| 1091 | 50 | |
| 1092 | 70 | |
| 1093 | 65 | |
| 1094 | 40 | |
| 1095 | 120 | |
| 1096 | 65 | |
| 1097 | 160 | |
| 1098 | 70 | |
| 1099 | 45 | |
| 1100 | 220 | |
| 1101 | 70 | |
| 1102 | 95 | |
| 1103 | 160 | |
| 1104 | 70 | |
| 1105 | 95 | |
| 1106 | 100 | |
| 1107-1108 | 65 | |
| 1109 | 215 | |
| ➥Life of Donald Duck | | |
| 1110 | 295 | |
| ➥Bonanza | | |
| 1111-1112 | 55 | |
| 1113 | 80 | |
| 1114 | 65 | |
| 1115 | 160 | |
| ➥Ricky Nelson | | |
| 1116 | 55 | |
| 1117 | 75 | |
| 1118 | 85 | |
| 1119 | 45 | |
| 1120 | 75 | |
| 1121 | 105 | |
| 1122 | 30 | |
| 1123 | 85 | |
| 1124 | 85 | 70 |
| 1125 | 80 | |
| 1126 | 65 | |
| 1127 | 85 | |
| 1128 | 400 | |
| ➥Rocky & Friends | | |
| 1129 | 90 | |
| 1130 | 85 | |
| 1131 | 25 | |
| 1132 | 50 | |
| 1133 | 60 | |
| 1134 | 100 | |
| 1135 | 30 | |
| 1136 | 60 | |
| 1137 | 45 | |
| 1138 | 75 | |
| 1139 | 165 | |
| ➥Spartacus | | |
| 1140 | 45 | |
| 1141-1142 | 70 | |
| 1143 | 40 | |
| 1144 | 85 | |
| 1145 | 130 | |
| 1146-1147 | 65 | |
| 1148 | 100 | |
| 1149 | 40 | |
| 1150 | 100 | |

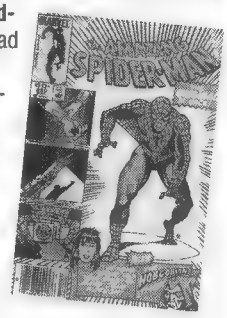
Fightin' Four $

## CBG Trendwatcher

**John Tinkess** retailer — **Another Dimension**

HEATING UP

**Back-issue sales have been up considerably for us this summer** with sales spread pretty evenly across a broad spectrum of titles. There seem to be quite a few returning collectors now getting back into the hobby and looking to fill in the issues they've missed over the past several years. We've also seen strong sales on back issues from the 1980s on most of the main Marvel and DC titles, as the majority of these are priced in the $1 to $3 range, which makes acquiring long runs of books very affordable.




COOLING DOWN

**Interest in most non-Marvel/DC titles from the '80s and '90s** is practically non-existent. With the exceptions of *Hellboy, Sin City,* and *Spawn,* interest in independent back issues is at a low point right now.

LOOK AGAIN

While I wouldn't call them "overlooked," our **trade-paperback sales have shown phenomenal growth** this summer. Trade paperbacks are now equalling or exceeding our new-issue sales every week. Along with the recent increase we've seen in back-issue sales, it makes me wonder if a certain level of dissatisfaction with the directions of current comics titles is driving readers to the stories of the past.

KEY SALES

(All unslabbed)
*All-Star Western* #12 in VF: **$90**
*Batman* #400 in VF/NM: **$18**
*Doctor Strange* #1 in VG: **$15**
*Fantastic Four* #77 in VF: **$35**
*Incredible Hulk* #3 in G-: **$180**
*Iron Man* #6 in NM/M: **$90**
***Uncanny X-Men* #212 in VF/NM: $18**
*Uncanny X-Men Annual* #14 in NM-: **$25**

***John Tinkess** runs **Another Dimension** in Calgary, Alberta.*
*Write to him at **comics@another-dimension.com** or call **(403) 283-7078**.*

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| | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | AUG 65 | SEP 65 | OCT 65 | NOV 65 | DEC 65 | JAN 66 | FEB 66 | MAR 66 | APR 66 | MAY 66 | JUN 66 | JUL 66 | AUG 66 | SEP 66 | OCT 66 |
| NM Price | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 |

# Guardians #1

Inspired by Star Trek, E.T. The Extra-Terrestrial, and, of course, Marvel's own Guardians of the Galaxy, this is the story of a boy named Vince, who, along with his outer space loving friends, discovers a visitor from another planet.

This close encounter haunts Vince well into his teen years, preventing him from forming the foundation for a healthy, productive adulthood. Most of his fellow "Guardians" have since rejected the incident as childhood fantasy, but Vince remains obsessed, unable to leave behind the past.

**MARVEL**
WRITER:
**MARC SUMERAK**
ARTIST:
**CASEY JONES**
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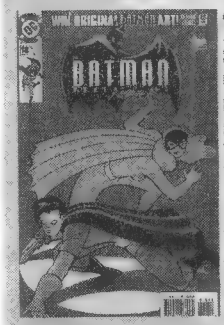
Guardians is a nice departure from standard super-hero fare and has a solid, grounded, even believable, SF premise. Using the alien angle as an entertaining plot device, the story paints an interesting portrait of Vince as a tortured soul who knows what he experienced but is unable to convince anyone around him, especially his psychiatrist (who blames his "delusions" on a troubled upbringing).

Adding tremendously to the reading experience is the art, which helps give the story the look and feel of a relatively serious cartoon that maintains a sense of fun.

★★★½ — **Brett Weiss**

www.marvel.com

## RETROVIEW
## The Batman Adventures #18 ★★★½




### "Decision Day"

**Someone tried to blow up the Gotham Police Headquarters. Fortunately, Barbara Gordon stopped the attempt and can identify the bomber. This sounds like a job for Batgirl!**

It is good to see Batgirl again, especially in action with Robin. The tension between the two, and the sniping between them in their other identities, is classic; others have tried to emulate it (*Chaykin's Mighty Love* comes to mind) but failed. The story also focuses on the criminal nature of politics in Gotham, and readers get a heaping helping of it, when they could have had more of the relationship.

**DC Comics**
**Mar 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

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| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Four-Color** | | |
| CONTINUED | | |
| 1151 | 40 | |
| 1152 | 265 | |
| 1153 | 40 | |
| 1154 | 440 | |
| ➥Santa Claus Funnies | | |
| 1155 | 165 | |
| 1156 | 95 | |
| 1157 | 70 | |
| 1158 | 85 | |
| 1159 | 90 | |
| 1160 | 165 | |
| 1161 | 95 | |
| 1162 | 75 | |
| 1163 | 70 | |
| 1164 | 75 | |
| 1165 | 120 | |
| 1166 | 235 | |
| ➥Rocky & Friends | | |
| 1167 | 75 | |
| 1168 | 95 | |
| 1169 | 165 | |
| ➥Sherlock Holmes | | |
| 1170 | 85 | |
| 1171 | 25 | |
| 1172 | 55 | |
| 1173 | 240 | |
| ➥Twilight Zone | | |
| 1174 | 35 | |
| 1175 | 26 | |
| 1176 | 45 | |
| 1177 | 30 | |
| 1178 | 60 | |
| 1179 | 75 | |
| 1180 | 140 | |
| 1181 | 55 | |
| 1182 | 45 | |
| 1183 | 110 | |
| 1184 | 125 | |
| 1185 | 35 | |
| 1186 | 85 | |
| 1187 | 80 | |
| 1188 | 120 | |
| 1189 | 65 | |
| 1190 | 70 | |
| 1191 | 165 | |
| 1192 | 140 | |
| 1193 | 85 | |
| 1194 | 40 | |
| 1195 | 70 | |
| 1196 | 45 | |
| 1197 | 65 | |
| 1198 | 75 | |
| 1199 | 80 | |
| 1200 | 65 | |
| 1201 | 40 | |
| 1202 | 150 | 264 |
| ➥Rawhide | | |
| 1203 | 60 | |
| 1204 | 40 | |
| 1205 | 70 | |
| 1206 | 25 | |
| 1207 | 80 | |
| 1208 | 225 | 437 |
| ➥Rocky & Friends | | |
| 1209 | 65 | |
| 1210 | 85 | |
| 1211 | 80 | |
| 1212 | 30 | |
| 1213 | 100 | |
| 1214 | 45 | |
| 1215 | 70 | |
| 1216 | 80 | |
| 1218 | 55 | |
| 1219-1220 | 75 | |
| 1221 | 180 | |
| ➥Bonanza | | |
| 1222 | 25 | |
| 1223 | 55 | |
| 1224 | 40 | |
| 1225 | 85 | |
| 1226 | 55 | |
| 1227 | 85 | |
| 1229 | 115 | |
| 1230 | 120 | |
| ➥Voyage/Bottom Sea | | |
| 1231 | 130 | |
| 1232 | 50 | |
| 1233 | 65 | |
| 1234 | 70 | |
| 1235 | 100 | |
| 1236 | 85 | |
| 1237 | 200 | |
| ➥Untouchables | | |
| 1238 | 90 | |
| 1239 | 45 | |
| 1240 | 75 | |
| 1241 | 30 | |
| 1242-1243 | 115 | |
| 1244 | 48 | |
| 1245 | 150 | |
| ➥Sherlock Holmes | | |
| 1246 | 35 | |
| 1247-1248 | 40 | |
| 1249 | 135 | |
| ➥Danny Thomas | | |
| 1250 | 90 | |
| 1251 | 48 | |
| 1252 | 240 | |
| ➥Andy Griffith | | |
| 1253 | 85 | |
| 1254 | 60 | |
| 1255 | 80 | |
| 1256 | 65 | |
| 1257 | 80 | |
| 1258 | 75 | |
| 1259 | 70 | |
| 1260 | 100 | |
| 1261 | 140 | |
| ➥Rawhide | | |
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| 1268 | 25 | |
| 1269 | 140 | 286 |
| ➥Rawhide | | |
| 1270 | 200 | |
| 1271 | 60 | |
| 1272 | 35 | |
| 1273 | 65 | |
| 1274 | 36 | |
| 1275 | 200 | |
| ➥Rocky & Friends | | |
| 1276 | 32 | |
| 1278 | 110 | |
| 1279 | 45 | |
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| 1282 | 135 | |
| 1283 | 175 | |
| 1284 | 55 | |
| 1285 | 140 | |
| 1286 | 170 | |
| ➥Untouchables | | |
| 1287 | 60 | |
| 1288 | 150 | |
| ➥Twilight Zone | | |
| 1289 | 100 | |
| 1290 | 25 | |
| 1291 | 70 | |
| 1293 | 25 | |
| 1294 | 65 | |
| 1295 | 140 | |
| 1296 | 50 | |
| 1297 | 35 | |
| 1298 | 48 | |
| 1299 | 110 | |
| 1300 | 150 | |
| ➥Comancheros | | |
| 1301 | 48 | |
| 1302 | 38 | |
| 1303 | 40 | |
| 1304 | 80 | |
| 1305 | 100 | |
| 1306 | 65 | |
| 1307 | 42 | |
| 1308 | 125 | |
| 1309 | 95 | |
| 1310 | 65 | |
| 1311 | 200 | |
| ➥Rocky & Friends | | |
| 1312 | 55 | |
| 1313-1328 | 80 | |
| 1330 | 135 | |
| 1332 | 80 | |
| 1333 | 58 | |
| 1335 | 35 | |
| 1336 | 48 | |
| 1337 | 90 | |
| 1341 | 210 | |
| ➥Andy Griffith | | |
| 1348 | 75 | |
| 1349 | 110 | |
| 1350 | 55 | |
| 1354 | 70 | |
| **Four-Star Battle Tales** | | |
| DC, 1973 | | |
| 1 | 8 | 71 |
| 2-5 | 5 | |
| **Four Star Spectacular** | | |
| DC, 1976 | | |
| 1 | 8 | 42 |
| 2-6 | 5 | |
| **Fox and the Crow** | | |
| DC, 1951 | | |
| 1 | 775 | |
| 2 | 400 | |
| 3-5 | 285 | |
| 6-10 | 195 | |
| 11-15 | 135 | |
| 16-20 | 120 | |
| 21-30 | 90 | |
| 31-40 | 85 | |
| 41-61 | 60 | |
| 62-80 | 42 | |
| 81-94 | 26 | |
| ➥1st Stanley | | |
| 95 | 50 | |
| 96-100 | 22 | |
| 101-108 | 18 | |
| **Fraction** | | |
| DC, 2004 | | |
| 1-4 | 3 | |
| **Frankenstein (Monster of)** | | |
| MARVEL, 1973 | | |
| 1 | 24 △ | 137 |
| 2 | 12 | |
| 3 | 9 | |
| 4 | 9 | 34 |
| 5 | 9 | |
| 6 | 7 | 57 |
| 7 | 7 | |
| 8 | 10 | 59 |
| 9 | 10 | 73 |
| 10 | 6 | |
| 11-17 | 5 | |
| 18 | 5 | 39 |
| **Frankenstein Mobster** | | |
| IMAGE, 2003 | | |
| 0-3 | 3 | |
| **Fray** | | |
| DARK HORSE, 2001 | | |
| 1 | 3 | 10 |
| 2-8 | 3 | |
| **Freak Force** | | |
| IMAGE, 1993 | | |
| 1-7 | 2 | |
| 8-18 | 3 | |
| **Freak Force** | | |
| IMAGE, 1997 | | |
| 1-3 | 3 | |
| **Freedom Fighters** | | |
| DC, 1976 | | |
| 1 | 5 △ | 44 |
| 2-15 | 3 | |
| **From Beyond the Unknown** | | |
| DC, 1969 | | |
| 1 | 35 | |
| 2 | 18 | |
| 3-5 | 13 | |
| 6 | 10 | |
| 7 | 12 | |
| 8 | 12 | 44 |
| 9 | 12 | |
| 10 | 12 | 34 |
| 11 | 10 | 42 |
| 12-17 | 10 | |
| 18-25 | 8 | |
| **Frontline Combat** | | |
| E.C., 1951 | | |
| 1 | 535 | |
| 2 | 340 | |
| 3 | 250 | |
| 4-5 | 200 | |
| 6-10 | 150 | |
| 11-15 | 120 | |
| **F-Troop** | | |
| GOLD KEY, 1966 | | |
| 1 | 50 | |
| 2 | 40 | |
| 3-5 | 36 | |
| 6-7 | 32 | |
| **Funny Stuff** | | |
| DC, 1944 | | |
| 1 | 550 | |
| 2 | 275 | |
| 3-4 | 150 | |
| 5 | 140 | |
| 6-10 | 100 | |
| 11-15 | 80 | |
| 16 | 80 | 255 |
| 17-20 | 80 | |
| 21 | 60 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

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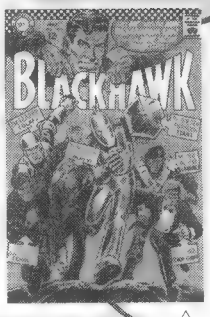
▲ A gray up arrow indicates/the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**




△ #210

## BLACKHAWK™

### A super-experiment

With #230, the Blackhawks became super-heroes with distinct costumes.

The experiment ended with #242, when the characters returned to their old uniforms. It was too late to save the series, which went on hiatus until 1976.

image © 1967 DC

Justice League appears

New costumes

| | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | NOV 66 $15 | DEC 66 $15 | JAN 67 $30 | FEB 67 $15 | MAR 67 $15 | APR 67 $15 | MAY 67 $15 | JUN 67 $15 | JUL 67 $15 | AUG 67 $15 |

THE BOTTOM LINE

## The Batman Adventures #19 ★★½

© DC Comics

### "Troubled Dreams"

**Everyone in Gotham City is experiencing nightmares — nightmares of the Scarecrow. Wherever the Scarecrow goes, terror and chaos follows. Can The Batman stop him?**

The seeds for this story were planted in #4-5, the worst issues of the series. Fortunately, this story is handled better and contained in a single issue. Still, the detective work is light (that Bat-computer seems able to find and deduce anything without any effort on Batman's part), and the *denouement*, though typical for Scarecrow stories, leaves something to be desired.

**DC Comics**
**Aug 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC cameo

**Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 22 | 100 | |
| 23-30 | 60 | |
| 31-40 | 40 | |
| 41-50 | 32 | |
| 51-59 | 26 | |
| 60-70 | 20 | |
| 71-79 | 16 | |

**Further Adventures of Indiana Jones**
MARVEL, 1983

| | | |
|---|---|---|
| 1 | 3 | |
| 2-34 | 2 | |

**Fury**
DELL, 1962

| | | |
|---|---|---|
| 1 | 25 | |

**Fury of Firestorm**
DC, 1982

| | | |
|---|---|---|
| 1 | 3 | |
| 2-10 | 2 | |
| 11-64 | 1 | |
| Annual 1-5 | 2 | |

**Futurama**
BONGO, 2000

| | | |
|---|---|---|
| 1 | 3 | 28 |
| 1-2-17 | 3 | |

**Gangbusters**
DC, 1947

| | | |
|---|---|---|
| 1 | 565 | |
| 2 | 300 | |
| 3 | 200 | |
| 4-5 | 175 | |
| 6-8 | 140 | |
| 9 | 140 | 236 |
| ➥Lady Cop | | |
| 10 | 140 | |
| 11 | 110 | 288 |
| 12 | 110 | |
| 13 | 110 | 256 |
| 14 | 150 | |
| 15-16 | 85 | |
| 17 | 150 | |
| 18-20 | 85 | |
| 21-30 | 70 | |
| 31-51 | 54 | |
| 52-67 | 44 | |

**Geeksville**
IMAGE, 2000

| | | |
|---|---|---|
| 0-6 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Gene Autry Comics** | | |
| DELL, 1946 | | |
| 1 | 475 | |
| 2 | 265 | |
| 3 | 200 | |
| 4-5 | 145 | |
| 6-10 | 125 | |
| 11-20 | 85 | |
| 21-40 | 60 | |
| 41-60 | 45 | |
| 61-80 | 38 | |
| 81-90 | 30 | |
| 91-100 | 28 | |
| 101 | 20 | |

**Generation X**
MARVEL, 1994

| | | |
|---|---|---|
| -1 | 2 | |
| 1 | 3 | |
| 2-24 | 2 | |
| 25 | 3 | |
| 26-49 | 2 | |
| 50 | 3 | |
| 51-56 | 2 | |
| 57 | 3 | |
| 58-74 | 2 | |
| 75 | 3 | |
| Annual 1995 | 4 | |
| Anl 96-97 | 3 | |
| Anl 98 | 4 | |
| Special 1 | 4 | |
| Ashcan 1 | 1 | |
| Holiday 1 | 4 | |

**Gen¹³ (Mini-Series)**
IMAGE, 1994

| | | |
|---|---|---|
| 0 | 4 | |
| 0.5 | 2 | |
| 1 | 4 | |
| 2-5 | 3 | |
| Ashcan 1 | 4 | |

**Gen¹³**
IMAGE, 1994

| | | |
|---|---|---|
| -1 | | |
| 0 | 3 | |
| 1/3D | 5 | |
| 1 | 3 | 31 |
| 1/Puzzle cover | 40 | |
| 2-10 | 3 | |
| 11 | 3 | 23 |
| 11-12 | 3 | |
| 13 | 2 | |
| 13/Collector's | 7 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 14-24 | 3 | |
| 25 | 4 | |
| 26-49 | 3 | |
| 50 | 4 | |
| 51-77 | 3 | |
| 3D 1 | 5 | |
| Annuals | 3 | |

**Ghost**
DARK HORSE, 1994

| | | |
|---|---|---|
| 1-36 | 3 | |
| Special 1-3 | 4 | |

**Ghost**
DARK HORSE, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 2-22 | 3 | |

**Ghost in the Shell**
DARK HORSE, 1995

| | | |
|---|---|---|
| 1 | 25 ▽ | 18 |
| 2 | 14 | |
| 3-4 | 10 | |
| 5-6 | 8 | |
| 7-8 | 7 | |

**Ghost in the Shell 2**
DARK HORSE, 2003

| | | |
|---|---|---|
| 1 | 4 | |
| 1/Hologram | 10 | |
| 2-11 | 4 | |

**Ghostly Haunts**
CHARLTON, 1971

| | | |
|---|---|---|
| 20 | 6 | |
| 21-24 | 5 | |
| 25 | 5 | 26 |
| 26-30 | 5 | |
| 31-40 | 4 | |
| 41-58 | 3 | |

**Ghost Rider**
MARVEL, 1973

| | | |
|---|---|---|
| 1 | 125 ▲ | 516 |
| 2 | 26 | 125 |
| 3 | 25 | 80 |
| 4 | 25 | 118 |
| 5 | 25 △ | 81 |
| 6 | 20 | 76 |
| 7 | 20 | |
| 8 | 14 | 52 |
| 9 | 14 | |
| 10 | 14 | 59 |
| 11-17 | 12 | |

# CBG Trendwatcher

**Michael Tierney** retailer — **Collector's Edition**

Four - Ghost $

**HEATING UP**

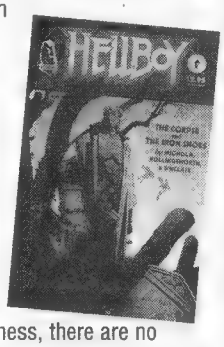
**In the new-comics arena, DC is still the top seller**, but the recent heat seems to be cooling. As CrossGen slowly slips into comics obscurity, no other avenues of new comics-hungry customers seem to be opening. DC's strong policy of overprinting and reorder fulfillment has borne delicious fruit, as exemplified by the recent success of *Identity Crisis*, which is selling in the range of Jim Lee's *Batman* run from last year. Marvel's "Avenger's Disassembled" has been hobbled by the lack of reorder availability. If more copies of the early crossover chapters had been available, Marvel might have been our top seller.

**COOLING DOWN**

An oft-stated complaint came in connection to the subject of **massive crossover series**. A number of customers dropped all Batman titles in anticipation of the new "War Games" crossover. So far, the initial response has been lukewarm, but I'm sure these titles will do well as the story progresses. Many long-time Batman customers just weren't willing to commit to another giant storyline that requires the purchase of so many books from other titles. Another example of why, without some trackable history, it's difficult to predict future sales — good or bad.

**LOOK AGAIN**

Since late June, each week during the summer we've run a **Comics Movie Madness sale**: on Spider-Man titles when *Spider-Man 2* arrived at theaters, Batman-related titles when *Catwoman* premiered, and other movie properties in between. What's been interesting is that, with all these highly recognizable and marquee characters on sale, it's been the *non*-movie-related titles that have moved best throughout the summer. I guess this shows the value in the distinctive nature of a product. Many people want something different from their comics — something that's not available from any other medium.




That said, it doesn't always work that way. When the *Batman* movie was a phenomenon in 1989, all we had to do to stop traffic was hang a Batman T-shirt in the window. This spring, *Hellboy* drew in a lot of customers looking for his graphic novels. So, when it comes to arousing the public consciousness, there are no predictable rules — only exceptions.

**KEY SALES**

(All unslabbed)

- *Buster Brown Comics* — Book 5 — Paper Cover in NM: **$60**
- *Captain Marvel Story Book* #2 in VF: **$150**
- *Flipper* #3 in VG+: $18
- *Four-Color* #93 (Gene Autry) in VG: **$33**
- *Justice League of America* #41 in F+: **$22.50**
- *Justice League of America* #47 (1st S.A. Sandman) in F+: **$27**
- *Sugar & Spike* #29 in G: **$18**
- *Sugar & Spike* #34 in G: **$26**
- *Tales of the Unexpected* #31 in F+: **$21.50**
- *United States Marines* #3 (Tojo as Octopus cover) in G+: **$40**

***Michael Tierney*** *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. Write to him at* ***cbsrock@swbell.net*** *or call* ***(501) 791-4222.***

Back to old costumes | Goes on hiatus | Back from hiatus | Chuck dies

| | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | SEP 67 | NOV 67 | JAN 68 | MAR 68 | MAY 68 | JUL 68 | SEP 68 | NOV 68 | FEB 76 | APR 76 | JUN 76 | AUG 76 | SEP 76 | NOV 76 | JAN 77 |
| NM Price | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $15 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

# JLA #100

Everyone working on this is a seasoned professional. They've all done comics I've enjoyed. How does this decidedly not-special 100th issue of *JLA* make me yawn? Let me count the ways.

**DC**
WRITER:
**JOE KELLY**
ARTIST:
**DOUG MAHNKE, TOM NGUYEN**
COLOR • 52 PGS.
**$3.50**

*JLA* #100 is the pilot for Joe Kelly and Doug Mahnke's new *Justice League Elite* series, The Elite being your basic "black ops" super-hero team. As near as I can figure, not having slavishly read all *JLA* and/or Superman comics of the past several years, The Elite spin out of a storyline that ran in Superman titles. However, since clarity of storytelling is no longer as cherished as it once was, the new or lapsed reader doesn't get sufficient information as to who these Elite heroes are. Yawn.

The Elite do have arrogant superiority complexes down pat. Because that's something else we rarely see. Yawn.

Character model sheets are so old-fashioned. So most of the JLAers look anorexic. Except for those who look as if they've been using steroids. Yawn, yawn, yawn.

The one star is a hundredth-issue gift from me to DC, a mercy star for a title that deserves better than this.

★ **— Tony Isabella**

www.dccomics.com

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Ghost Rider** | | |
| 1973, CONTINUED | | |
| 17/30 cent | 20 | |
| 18 | 12 | 48 |
| 18/30 cent | 20 | |
| 19 | 12 | |
| 19/30 cent | 20 | |
| 20 | 9 | 36 |
| 21-30 | 7 | |
| 31-34 | 6 | |
| 35 | 6 | 23 |
| 36-49 | 6 | |
| 50 | 4 | |
| 51-64 | 3 | |
| 65 | 3 | 10 |
| 66-67 | 3 | |
| 68 | 5 | |
| 69-80 | 3 | |
| 81 | 4 | |
| **Ghost Rider** | | |
| MARVEL, 1990 | | |
| -1 | 2 | |
| 1 | 4 | 20 |
| 2-6 | 3 | |
| 7-27 | 2 | |
| 28 | 3 | |
| 29-30 | 2 | |
| 31 | 3 | |
| 32-49 | 2 | |
| 50 | 3 | |
| 51-60 | 2 | |
| 61 | 3 | |
| 62-93 | 2 | |
| Annual 1-2 | 3 | |
| **Ghosts** | | |
| DC, 1971 | | |
| 1 | 73 | 324 |
| 2 | 25 | |
| 3-5 | 17 | |
| 6-10 | 10 | |
| 11-19 | 8 | |
| 20 | 8 | 39 |
| 21-30 | 6 | |
| 31-39 | 5 | |
| 40 | 6 | |
| 41-47 | 5 | |
| 48 | 5 | 10 |
| 49-50 | 5 | |
| 51-66 | 4 | |
| 67 | 4 | 17 |
| 68-70 | 4 | |
| 71-112 | 3 | |
| **GIANT-SIZE...** | | |
| **...Avengers** | | |
| MARVEL, 1974 | | |
| 1 | 24 | |
| 2 | 16 | |
| 3 | 18 | 75 |
| 4 | 18 | 73 |
| 5 | 10 | 43 |
| **...Captain America** | | |
| MARVEL | | |
| 1 | 14 | 69 |
| **...Captain Marvel** | | |
| MARVEL | | |
| 1 | 10 | 62 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Giant-Size Chillers** | | |
| MARVEL, 1974 | | |
| 1 | 13 | 80 |
| **...Chillers** | | |
| MARVEL, 1975 | | |
| 1 | 9 | |
| 2-3 | 6 | |
| **...Conan** | | |
| MARVEL, 1974 | | |
| 1 | 6 | 53 |
| 2 | 4 △ | 40 |
| 3 | 4 | |
| 4 | 4 | 15 |
| 5 | 4 | |
| **...Creatures** | | |
| MARVEL, 1974 | | |
| 1 | 10 | 88 |
| **...Daredevil** | | |
| MARVEL, 1975 | | |
| 1 | 8 | |
| **...Defenders** | | |
| MARVEL, 1974 | | |
| 1 | 7 | 76 |
| 2 | 5 | |
| 3 | 5 | 48 |
| 4-5 | 4 | |
| **...Doc Savage** | | |
| MARVEL, 1975 | | |
| 1 | 6 | 37 |
| **...Doctor Strange** | | |
| MARVEL, 1975 | | |
| 1 | 6 | 47 |
| **...Dracula** | | |
| MARVEL, 1974 | | |
| 2-3 | 6 | |
| 4 | 5 | 49 |
| 5 | 5 | 62 |
| **...Fantastic Four** | | |
| MARVEL, 1974 | | |
| 1 | 15 | |
| 2 | 8 | 45 |
| 3-4 | 8 | |
| 5 | 6 | 35 |
| 6 | 6 | 32 |
| **...Hulk** | | |
| MARVEL, 1975 | | |
| 1 | 6 | 83 |
| **...Invaders** | | |
| MARVEL, 1975 | | |
| 1 | 5 | 58 |
| **...Iron Man** | | |
| MARVEL, 1975 | | |
| 1 | 8 | 62 |
| **...Kid Colt** | | |
| MARVEL, 1975 | | |
| 1 | 16 | |
| 2 | 12 | 142 |
| 3 | 12 | 76 |
| **...Man-Thing** | | |
| MARVEL, 1974 | | |
| 1 | 8 | 57 |
| 2-3 | 6 | |
| 4 | 10 | 37 |
| 5 | 8 | 45 |
| **...Marvel Triple Action** | | |
| MARVEL, 1975 | | |
| 1 | 5 | |
| 2 | 4 | 45 |
| **...Master of Kung Fu** | | |
| MARVEL, 1974 | | |
| 1 | 8 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2 | 5 | |
| 3-4 | 4 | |
| **Giant-Size Power Man** | | |
| MARVEL, 1975 | | |
| 1 | 4 | 64 |
| **...Spider-Man** | | |
| MARVEL, 1974 | | |
| 1 | 36 | 147 |
| 2 | 12 | 48 |
| 3 | 12 | 48 |
| 4 | 38 | 157 |
| ➥Punisher app. | | |
| 5 | 12 | 50 |
| 6 | 12 △ | 58 |
| **...Super-Heroes** | | |
| MARVEL, 1974 | | |
| 1 | 16 | 82 |
| **...Super-Stars** | | |
| MARVEL, 1974 | | |
| 1 | 5 ▽ | 72 |
| **...Super-Villain Team-Up** | | |
| MARVEL, 1975 | | |
| 1 | 7 | 64 |
| 2 | 6 | 30 |
| **...Thor** | | |
| MARVEL, 1975 | | |
| 1 | 20 | 78 |
| **...Werewolf By Night** | | |
| MARVEL, 1974 | | |
| 2 | 6 | |
| 3-4 | 5 | |
| 5 | 5 △ | 46 |
| **...X-Men** | | |
| MARVEL, 1975 | | |
| 1 | 800 ▲ | 1496 |
| 2 | 80 | 118 |
| **G.I. Combat** | | |
| DC, 1957 | | |
| 44 | 350 | |
| 45 | 225 | |
| 46 | 115 | |
| 47-50 | 100 | |
| 51-60 | 85 | |
| 61-66 | 70 | |
| 67 | 110 | |
| ➥1st Tank Killer | | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 68-86 | 70 | |
| 87 | 260 | |
| ➥1st Haunted Tank | | |
| 88-100 | 55 | |
| 101-110 | 45 | |
| 111-113 | 38 | |
| 114 | 75 | |
| ➥Haunted Tank origin | | |
| 115-120 | 28 | |
| 121-140 | 22 | |
| 141-145 | 8 | |
| 146-150 | 10 | |
| 151-160 | 8 | |
| 161-180 | 7 | |
| 181-195 | 5 | |
| 196 | 5 | 19 |
| 197-200 | 5 | |
| 201-228 | 4 | |
| 229 | 4 | 30 |
| 230-250 | 4 | |
| 251-257 | 3 | |
| 258 | 3 | 15 |
| 259-288 | 3 | |
| **Gidget** | | |
| DELL, 1966 | | |
| 1 | 100 | |
| **GI Joe** | | |
| DARK HORSE, 1995 | | |
| 1-4 | 2 | |
| **GI Joe** | | |
| DARK HORSE, 1996 | | |
| 1-4 | 3 | |
| **G.I. Joe** | | |
| IMAGE, 2001 | | |
| 1 | 3 | 15 |
| 2 | 3 | 7 |
| 3 | 3 | 10 |
| 4 | 4 | |
| 5 | 3 | 6 |
| 6-25 | 3 | |

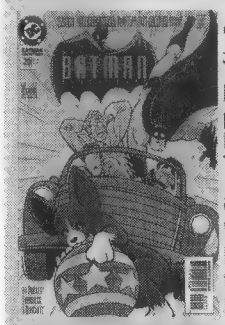
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **G.I. Joe** | | |
| DEVIL'S DUE, 2004 | | |
| 26-30 | 3 | |
| **G.I. Joe: Frontline** | | |
| IMAGE, 2002 | | |
| 1-18 | 3 | |
| **G.I. Joe Order of Battle** | | |
| MARVEL, 1986 | | |
| 1 | 1 | 18 |
| 2-4 | 1 | |
| **G.I. Joe, A Real American Hero** | | |
| MARVEL, 1982 | | |
| 1 | 10 ▲ | 40 |
| 2 | 4 ▽ | 15 |
| 3 | 4 | 16 |
| 4 | 4 | 18 |
| 5 | 4 | 25 |
| 6-8 | 4 | |
| 9 | 4 | 25 |
| 10 | 6 ▽ | 23 |
| 11 | 4 | 17 |
| 12-13 | 4 | |
| 14 | 4 | 18 |
| 15-18 | 4 | |
| 19 | 6 | 30 |
| 20 | 4 | 22 |
| 21 | 15 △ | 96 |
| ➥Silent issue | | |
| 22-25 | 4 | |
| 26 | 4 ▽ | 27 |
| 27 | 4 ▽ | 16 |
| 28-33 | 4 | |
| 34 | 4 △ | 9 |
| 35-45 | 4 | |
| 46 | 4 | 10 |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

## RETROVIEW
# The Batman Adventures #20 ★★★★



## "Smells like Black Sunday"

**The Mastermind, The Perfesser, and Mr. Nice are loose again, with a foolproof plan to take over the world. Only one thing can stop them ...**

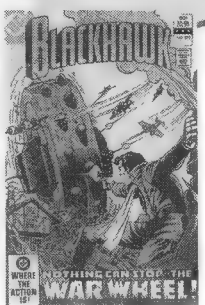
There are issues that build up to a point at which readers cheer, weep, or even rip apart the comic book in anger. This one will have them rolling on the floor laughing. These three bad guys always seem to bring an amazing level of comedic relief, especially since they are all played so "straight," rather than for laughs. It's a bit of a side-trek for The Dark Knight, perhaps, but what a fun trek it is!

**DC Comics**
**May 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $1.50 NOW $2**

© DC Comics




△ #252

BLACKHAWK™

## Coming around again

Thirty years after it was first introduced, The War Wheel returned in a story written by Mark Evanier and illustrated by Dan Spiegle. Unfortunately, even a return to World War II-based stories wasn't enough to save the series from cancellation in 1984.

image © 1982 DC

War Wheel returns

Howard Chaykin cover

Chaykin art

| NM Price | 251 OCT 82 | 252 NOV 82 | 253 DEC 82 | 254 JAN 83 | 255 FEB 83 | 256 MAR 83 | 257 APR 83 | 258 MAY 83 | 259 JUN 83 | 260 JUL 83 |
|---|---|---|---|---|---|---|---|---|---|---|
| | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

## The Batman Adventures #21 ★

© DC Comics

**DC Comics**
**Jun 1994 • 22 pp.**
**Writer:** Michael Reaves, Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

**No CGC copies**

### "House of Dorian"

**Emile Dorian, the mad scientist who would give Doctor Moreau fits, has escaped from Arkham Asylum, loosing the hounds, cats, and bats of madness upon the city.**

This is a perfect example of the kind of story *The Batman Adventures* should not attempt. There's far too much history that a reader *must* know to understand what is going on; without it, he is lost. There's also far too much going on for a 32-page comic book. Perhaps as a thin graphic novel, with expanded story and backstory, this might have worked. As is, it's thoroughly unsatisfactory.

**Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 47-52 | 4 | |
| 53 | 4 | 20 |
| 54 | 4 | |
| 55 | 4 | 13 |
| 56 | 3 | 7 |
| 57-74 | 3 | |
| 75 | 3 | 11 |
| 76-94 | 3 | |
| 95 | 3 | 19 |
| 96-150 | 3 | |
| 151 | 3 | 19 |
| 152 | 7 ▽ | 31 |
| 153 | 7 | 29 |
| 154 | 7 | |
| 155 | 16 | 62 |
| ➥Low circulation | | |
| Yearbook 1 | 3 | |
| YB 2-YB 4 | 2 | |
| Special 1 | 20 | 99 |

**G.I. Joe: Reloaded**
DEVIL'S DUE, 2004

| | | |
|---|---|---|
| 1 | 5 | |
| 2-3 | 3 | |

**G.I. Joe/ Transformers**
IMAGE, 2003

| | | |
|---|---|---|
| 1-6 | 3 | |

**Girl Genius**
STUDIO FOGLIO, 2000

| | | |
|---|---|---|
| 1-11 | 3 | |

**Give Me Liberty**
DARK HORSE, 1990

| | | |
|---|---|---|
| 1-4 | 5 | |

**G.I. War Tales**
DC, 1973

| | | |
|---|---|---|
| 1 | 12 | |
| 2-4 | 7 | |

**Glory**
IMAGE, 1995

| | | |
|---|---|---|
| 0-23 | 3 | |

**Godzilla**
MARVEL, 1977

| | | |
|---|---|---|
| 1 | 12 | 26 |
| 1/35 cent | 15 | 26 |
| 2 | 6 | |
| 2/35 cent | 15 | |
| 3 | 5 | |
| 3/35 cent | 15 | |
| 4-10 | 4 | |
| 11 | 3 | 10 |
| 12-24 | 3 | |

**Golden Age**
DC, 1993

| | | |
|---|---|---|
| 1-4 | 6 | |

**Gomer Pyle**
GOLD KEY, 1966

| | | |
|---|---|---|
| 1 | 40 | |
| 2 | 25 | 135 |
| 3 | 25 | |

**Goon**
AVATAR, 1998

| | | |
|---|---|---|
| 1 | 15 | |
| 2 | 10 | |
| 3 | 10 | 27 |

**Gorgo**
CHARLTON, 1961

| | | |
|---|---|---|
| 1 | 110 | |
| 2 | 65 | |
| 3 | 48 | |
| 4-5 | 36 | |
| 6-10 | 32 | |
| 11-13 | 24 | |
| 14 | 24 | 56 |
| 15-16 | 24 | |
| 17-18 | 16 | |
| 19 | 16 | 57 |
| 20-23 | 16 | |

**Gotham Central**
DC, 2003

| | | |
|---|---|---|
| 1-21 | 3 | |

**Grand Prix**
CHARLTON, 1967

| | | |
|---|---|---|
| 16 | 14 | |
| 17-20 | 8 | |
| 21-31 | 5 | |

**Great Comics**
GREAT COMICS, 1941

| | | |
|---|---|---|
| 1 | 500 | 415 |
| 2 | 285 | |
| 3 | 660 | |

**Great Gazoo**
CHARLTON, 1973

| | | |
|---|---|---|
| 1 | 20 | |
| 2 | 12 | |
| 3-20 | 10 | |
| Green Arrow | | |
| DC, 1988 | | |
| 0 | 3 | |
| 1 | 4 | 14 |
| 2 | 2 | 7 |
| 3-20 | 2 | |
| 21 | 3 | |
| 22-49 | 2 | |
| 50 | 3 | |
| 51-74 | 2 | |
| 75 | 3 | |
| 76-95 | 2 | |
| 96-99 | 3 | |
| 100 | 7 | |
| 101 | 18 | 39 |
| 102-124 | 2 | |
| 125 | 4 | |
| 126-136 | 3 | |
| 137 | 4 △ | 14 |
| 1000000 | 3 | |
| Annual 1 | 4 | |
| Annual 2-5 | 3 | |
| Annual 6-7 | 4 | |

**Green Arrow**
DC, 1983

| | | |
|---|---|---|
| 1-2 | 3 | |
| 3-4 | 2 | |

**Green Arrow**
DC, 2001

| | | |
|---|---|---|
| 1-2 | 6 | |
| 2/Variant | 20 | |
| 3-40 | 3 | |

**Green Arrow: Longbow Hunters**
DC, 1987

| | | |
|---|---|---|
| 1 | 4 | |
| 2-3 | 3 | |

**Green Arrow: Wonder Year**
DC, 1993

| | | |
|---|---|---|
| 1-4 | 2 | |

**Green Goblin**
MARVEL, 1995

| | | |
|---|---|---|
| 1 | 3 | 11 |
| 2 | 2 | 7 |
| 3-13 | 2 | |

**Green Lantern**
DC, 1941

| | | |
|---|---|---|
| 1 | 28500 | |
| ➥Grn Lantern origin | | |
| 2 | 6300 | |
| 3 | 4450 | |
| 4 | 3400 | |
| 5 | 2325 | |
| 6-7 | 1800 | |
| 8-10 | 1525 | |
| 11-20 | 1220 | |
| 21-30 | 1075 | |
| 31-34 | 915 | |
| 35-38 | 1140 | |

**Green Lantern**
DC, 1960

| | | |
|---|---|---|
| 1 | 2900 | |
| ➥1st Guardians | | |
| 2 | 775 | |
| 3 | 475 | |
| 4-5 | 350 | |
| 6 | 300 | |
| 7-10 | 250 | |
| 11-12 | 180 | |
| 13 | 185 | |
| 14 | 150 | |
| 15-16 | 145 | |
| 17 | 135 | 555 |
| 18-20 | 135 | |
| 21-24 | 120 | |
| 25 | 120 | 623 |
| 26 | 120 | |
| 27 | 120 | 486 |
| 28 | 120 | 387 |
| 29 | 120 | |
| 30 | 100 | |
| 31-33 | 70 | |
| 34 | 70 | 258 |
| 35 | 70 | 280 |
| 36 | 70 | |
| 37 | 70 | 252 |
| 38 | 70 | 337 |
| 39 | 70 | 221 |
| 40 | 320 | 1262 |
| ➥GA Lantern app. | | |
| 41 | 50 | 263 |
| 42-50 | 50 | |
| 51 | 40 | 148 |
| 52 | 40 | 286 |
| 53-55 | 40 | |
| 56 | 40 | 145 |
| 57 | 40 | 146 |
| 58 | 40 | 240 |
| 59 | 110 | 447 |
| ➥1st Guy Gardner | | |
| 60-62 | 40 | |
| 63 | 40 | 130 |
| 64 | 40 | 155 |
| 65 | 40 | 266 |
| 66 | 40 | 122 |
| 67-70 | 40 | |
| 71-72 | 24 | |
| 73 | 24 | 240 |
| 74-75 | 24 | |
| 76 | 200 | 2009 |
| ➥Green Arrow starts | | |
| 77 | 75 | 246 |
| 78 | 75 | |
| 79 | 58 | |
| 80 | 58 | 179 |
| 81 | 45 | 218 |
| 82 | 45 | 193 |
| 83 | 45 △ | 156 |
| 84 | 45 | 206 |
| 85 | 45 | 189 |
| 86 | 60 | 197 |
| ➥Drug issue | | |
| 87 | 50 △ | 205 |
| 88 | 20 | 98 |
| 89 | 30 ▽ | 162 |
| 90-92 | 10 | |
| 93-96 | 9 | |
| 97 | 9 | 37 |
| 98-99 | 9 | |
| 100 | 10 | |
| 101 | 9 | |
| 102-111 | 4 | |
| 112 | 8 | |
| 113-115 | 3 | |
| 116 | 8 | 28 |
| 117-121 | 3 | |
| 122 | 4 | |
| 123 | 6 | |
| 124-130 | 3 | |
| 131-135 | 2 | |
| 136-139 | 3 | |
| 140 | 2 | |
| 141-144 | 3 | |
| 145-149 | 2 | |
| 150 | 5 | 18 |
| 151-193 | 2 | |
| 194 | 3 | |
| 195 | 4 | 15 |
| 196-205 | 2 | |
| Special 1-2 | 3 | |

**Green Lantern**
DC, 1990

| | | |
|---|---|---|
| 0 | 4 | |
| 1 | 7 | 24 |
| 2 | 3 | |
| 3-26 | 2 | |
| 27-45 | 1 | |
| 46 | 4 | 15 |
| 47 | 2 | |
| 48-49 | 5 | |
| 50 | 5 | 19 |
| 51 | 3 | |
| 52-80 | 2 | |
| 81 | 3 | |
| 81/Variant | 4 | |
| 82-99 | 2 | |
| 100 | 3 | |
| 101-149 | 2 | |
| 150 | 4 | |
| 151-175 | 2 | |
| 176 | 8 | |
| 177 | 4 | |
| 178-179 | 2 | |
| 1000000 | 3 | |
| Annual 1-9 | 4 | |
| Annual '63 | 5 | |
| Giant 1-2 | 5 | |
| Giant 3 | 6 | |
| 3D 1 | 5 | |
| 3D 1/Ltd. | 17 | |

**Green Lantern Corps**
DC, 1985

| | | |
|---|---|---|
| 205-224 | 2 | |
| Annual 1 | 3 | |
| Annual 2-3 | 2 | |

**Green Lantern: Emerald Dawn**
DC, 1989

| | | |
|---|---|---|
| 1-6 | 2 | |

**Green Lantern: Emerald Dawn II**
DC, 1991

| | | |
|---|---|---|
| 1 | 2 | |
| 2-6 | 1 | |

**Green Lantern: Our Worlds at War**
DC, 2001

| | | |
|---|---|---|
| 1 | 3 | |

**Gregory**
DC, 2004

| | | |
|---|---|---|
| 1 | 8 | |
| 2 | 5 | |
| 3 | 8 | |
| 3/Gold | 9 | |
| 4 | 5 | |

**Grendel**
COMICO, 1983

| | | |
|---|---|---|
| 1 | 45 | 70 |
| 2 | 35 | 74 |
| 3 | 26 | 81 |

**Grendel**
COMICO, 1986

| | | |
|---|---|---|
| 1 | 5 | |
| 2-5 | 4 | |
| 6-15 | 3 | |
| 16 | 4 | |
| 17-32 | 3 | |
| 33 | 4 | |
| 34-39 | 3 | |
| 40 | 4 | |

**Greyshirt:**
DC, 2001

| | | |
|---|---|---|
| 1-6 | 4 | |

Ghost - Grey $

## CBG Trendwatcher

**Bill Hughes** owner **William Hughes' Vintage Collectables**

**San Diego was very active for me.** Even though I didn't have a booth, it seemed that collectors were finding me, anyway. I sold a bunch of **Fawcett** comics, particularly quite a few **romance comics**, which seem to be an extremely hot area of the marketplace right now, as are high-grade Westerns and **Harvey** children's comics titles.

Now that the **Wendell Crowley collection** of 5,000 comics from the files of **Fawcett Publications** just surfaced, there was an opportunity for collectors to buy from a wide selection of titles and genres at San Diego, where **Bechara Maalouf** had them displayed for sale. I personally spent $250,000, buying just under 500 comics. Many were immediately scooped up from me by collectors, at prices ranging from two to three times guide for CGC-graded 9.0 and 9.2, to five to seven times guide for 9.4 to 9.6, and around 10 times guide for 9.8s.

*__Bill Hughes__ owns and operates __William Hughes' Vintage Collectables__, a website that he says "deals primarily in big-ticket items." Visit the website at __www.VintageCollectables.net__.*

Gil Kane cover — Goes to 75¢ — Fights Killer Shark — Series ends

| | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | AUG 83 | SEP 83 | OCT 83 | NOV 83 | DEC 83 | JAN 84 | FEB 84 | MAR 84 | APR 84 | MAY 84 | JUL 84 | SEP 84 | NOV 84 |
| NM Price | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 | $3 |

# Just a Girl Vol. 2

Erica Fujita has just left home for the first time, moving into an exclusive private high school's dorm with all her plush animal toys. Due to her shyness, Erica is slow to develop friendships with other girls and boys. Real people are more complex and confusing than her comfortable plushie companions. Erica must decide whether to risk the emotional problems of growing up or remain "just a girl" with her toys.

**CPM MANGA**
WRITER:
**TOMOKO TANIGUCHI**
ARTIST:
**TOMOKO TANIGUCHI**
**B/W • 176 Pgs.**
**$9.99**

In this concluding volume, Erica's boyfriend, Rocky Kaneda, decides to move to Hollywood to try to become an actor.

Erica announces that she will wait for him until he returns to Japan. Rocky likes Erica, but he realizes they are both too young for any serious long-distance relationship. He does not know whether to turn her down and risk hurting her feelings or to agree, just to be polite, figuring that neither will take it seriously after a few months. *Just a Girl* is a sweet, girl-oriented manga about the first romantic fumblings of young adolescents.

★★½ — **Fred Patten**

www.cpmpress.com
ISBN 1-58664-912-4

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Grifter** IMAGE, 1995 | | |
| 1 | 3 | |
| 2-10 | 2 | |
| **Grifter** IMAGE, 1996 | | |
| 1-14 | 3 | |
| **Grim Ghost** ATLAS-SEABOARD, 1975 | | |
| 1 | 3 | 40 |
| 2-3 | 2 | |
| **Groo the Wanderer** PACIFIC, 1982 | | |
| 1 | 7 ▽ | 26 |
| 2 | 5 | |
| 3-4 | 4 | |
| 5-8 | 3 | |
| **Guardians of the Galaxy** MARVEL, 1990 | | |
| 1-24 | 2 | |
| 25 | 3 | |
| 26-29 | 2 | |
| 30-35 | 1 | |
| 35/Variant | 3 | |
| 36-38 | 1 | |
| 39 | 3 | |
| 40-47 | 1 | |
| 48-50 | 2 | |
| 50/Variant | 3 | |
| 51-62 | 2 | |
| Annual 1-4 | 3 | |
| **Gunhawks** MARVEL, 1972 | | |
| 1 | 9 | 180 |
| 2 | 6 | |
| 3-7 | 5 | |
| **Gunsmith Cats** DARK HORSE, 1995 | | |
| 1-10 | 3 | |
| **Gunsmoke** DELL, 1957 | | |
| 6-10 | 35 | |
| 11-16 | 25 | |
| 17 | 25 | 151 |
| 18-20 | 25 | |
| 21-27 | 22 | |
| **Gunsmoke** GOLD KEY, 1969 | | |
| 1 | 30 | |
| 2-6 | 20 | |
| **Gun Theory** MARVEL, 2003 | | |
| 1-2 | 3 | |
| **Guy Gardner Reborn** DC, 1992 | | |
| 1-3 | 5 | |
| **Guy Gardner: Warrior** DC, 1994 | | |
| 0-29 | 2 | |
| 29/Variant | 3 | |
| 30-44 | 2 | |
| Annual 1 | 4 | |
| Annual 2 | 3 | |
| **Hacker Files** DC, 1992 | | |
| 1-12 | 2 | |
| **Hammerlocke** DC, 1992 | | |
| 1-9 | 2 | |
| **Hanna-Barbera Super TV Heroes** GOLD KEY, 1968 | | |
| 1 ➥Herculoids | 58 | |
| 2 ➥Birdman | 36 | 76 |
| 3 | 36 | |
| 4-5 | 30 | |
| 6-7 | 35 | |
| **Happy Days** GOLD KEY, 1979 | | |
| 1 | 15 | 69 |
| 2-3 | 8 | |
| 4 | 8 | 39 |
| 5-6 | 8 | |
| **Harbinger** VALIANT, 1992 | | |
| 0 | 4 | |
| 0/Pink | 7 | |
| 1 | 15 ▲ | 44 |
| 2 | 6 | |
| 3-5 | 4 | |
| 6-24 | 3 | |
| 25 | 4 | |
| 26-41 | 3 | |
| **H.A.R.D. Corps** VALIANT, 1992 | | |
| 1 | 4 | |
| 1/Gold | 7 | |
| 2-4 | 3 | |
| 5-30 | 2 | |
| **Hardy Boys** GOLD KEY, 1970 | | |
| 1 | 28 | |
| 2 | 18 | |
| 3 | 18 | 38 |
| 4 | 18 | 29 |
| **Harlem Globetrotters** GOLD KEY, 1972 | | |
| 1 | 13 | |
| 2 | 9 | |
| 3-12 | 7 | |
| **Harley Quinn** DC, 2000 | | |
| 1 | 4 | |
| 2-10 | 3 | |
| 11 | 2 | |
| 12-38 | 3 | |
| **Harley Quinn: Our World at War** DC, 2001 | | |
| 1 | 3 | |
| **Harvey** MARVEL, 1970 | | |
| 1 | 20 | 180 |
| 2 | 12 | |
| 3 | 8 | |
| 4-6 | 6 | |
| **Hate** FANTAGRAPHICS, 1990 | | |
| 1 | 8 | |
| 2-6 | 4 | |
| 7-30 | 3 | |
| **Haunted** CHARLTON, 1971 | | |
| 1 | 12 | |
| 2-3 | 6 | |
| 4-6 | 5 | |
| 7-10 | 4 | |
| 11-72 | 3 | |
| 73 | 3 | 20 |
| 74-75 | 3 | |
| **Haunt of Fear** E.C., 1950 | | |
| 1 | 2250 | |
| 2-3 | 900 | |
| 4 | 675 | |
| 5 | 485 | |
| 6-9 | 375 | |
| 10 | 340 | |
| 11-13 | 250 | |
| 14 | 325 | |
| 15 | 240 | |
| 16 | 240 | 1052 |
| 17 | 240 | |
| 18 | 260 | |
| 19 | 300 | |
| 20 | 225 | |
| 21-28 | 190 | |
| **Have Gun, Will Travel** DELL, 1960 | | |
| 4-5 | 38 | |
| 6-10 | 35 | |
| 11-14 | 28 | |
| **Hawk & the Dove** DC, 1968 | | |
| 1 | 30 | |
| 2 | 20 △ | 121 |
| 3 | 18 | |
| 4 | 18 | 129 |
| 5 | 18 | 212 |
| 6 | 18 ▲ | 88 |
| **Hawk and Dove** DC, 1988 | | |
| 1-5 | 2 | |
| **Hawk and Dove** DC, 1989 | | |
| 1 | 2 | |
| 2-28 | 1 | |
| Annual 1-2 | 2 | |
| **Hawk and Dove** DC, 1997 | | |
| 1-5 | 3 | |
| **Hawkeye** MARVEL, 1983 | | |
| 1 | 3 | |
| 2-4 | 2 | |
| **Hawkeye** MARVEL, 1994 | | |
| 1-4 | 2 | |
| **Hawkeye** MARVEL, 2003 | | |
| 1-8 | 3 | |
| **Hawkman** DC, 1964 | | |
| 1 | 350 | 1687 |
| 2 | 140 | |
| 3 | 85 | 264 |
| 4 ➥1st Zatanna | 140 | |
| 5 | 85 | 238 |
| 6 | 65 | 257 |
| 7-10 | 65 | |
| 11-12 | 50 | |
| 13 | 50 | 122 |
| 14-15 | 50 | |
| 16-19 | 36 | |
| 20-27 | 32 | |
| **Hawkman** DC, 1986 | | |
| 1-17 | 2 | |
| Special 1 | 2 | |
| **Hawkman** DC, 1993 | | |
| 0-33 | 2 | |
| Annual 1-2 | 4 | |
| **Hawkman** DC, 2002 | | |
| 1 | 3 | 11 |
| 2 | 3 | 9 |
| 3-30 | 3 | |
| **Hawkworld** DC, 1989 | | |
| 1-3 | 4 | |
| **Hawkworld** DC, 1990 | | |
| 1 | 3 | |
| 2-32 | 2 | |
| Annual 1-3 | 3 | |
| **Heavy Metal** METAL MAMMOTH, 1977 | | |
| 1 | 14 | |
| 2-3 | 9 | |
| 4-11 | 7 | |
| 12-194 | 5 | |
| **Hee Haw** CHARLTON, 1970 | | |
| 1 | 13 | |
| 2 | 8 | |
| 3-7 | 6 | |
| **Hellblazer** DC, 1988 | | |
| 1 | 7 ▽ | 32 |
| 2 | 5 | |
| 3-13 | 4 | |
| 14-26 | 3 | |
| 27 ➥Gaiman story | 9 | |
| 28-39 | 3 | |
| 40 | 4 | |
| 41 ➥1st Ennis story | 6 | |
| 42-46 | 4 | |
| 47-49 | 3 | |
| 50 | 4 | |
| 51-198 | 3 | |
| Annual 1 | 6 | |
| Special 1 | 5 | |
| **Hellblazer: Bad Blood** DC, 2000 | | |
| 1-4 | 3 | |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

## RETROVIEW
## The Batman Adventures #22 ★★★½

**DC Comics**
**Jul 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "Good Face Bad Face"

**Two-Face (former District Attorney Harvey Dent) escapes from prison. Batman must do everything he can to help save his old friend — from the police and from himself.**

The issue gets a half-star dunning for not having a more thorough background on the creation of Two-Face for the uninitiated. Otherwise, it is an excellent story that features Batman going up against one of his most cunning enemies. The poignancy of the relationship between Batman and Two-Face-Dent is well conveyed, adding depth to a story that could otherwise have been superficial.

© DC Comics

No CGC copies

**Then $1.50 NOW $2**

△ #1

## BLACKHAWK™

### A more mature flier

Howard Chaykin brought *Blackhawk* back in a prestige-format mini-series in 1988 that generated nearly as much controversy as it did sales. With no mature readers advisory, #1, with its depiction of an implied sex act, was pulled off many retailers' shelves.

image ©1988 DC

No mature readers advisory

| | 1 | 2 | 3 |
|---|---|---|---|
| | MAR 88 | APR 88 | MAY 88 |
| NM Price | $4 | $4 | $4 |

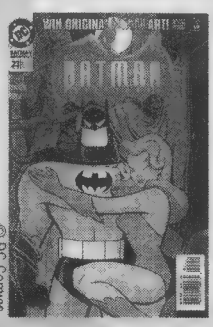
**Blackhawk (3rd series)**

Follows events of mini-series

| | 1 | 2 | 3 |
|---|---|---|---|
| | MAR 89 | APR 89 | MAY 89 |
| | $2 | $2 | $2 |

THE BOTTOM LINE

## The Batman Adventures #23 ★★★★




© DC Comics

**"Toxic Shock"**

**Famous champion of the rainforest Diego Rivera has been poisoned. Only one toxicologist has the skills to save him — but Poison Ivy has her own agenda.**

Rarely has Poison Ivy been used so well in a story. It works on many levels: All are complex, deep, and properly followed through. This is another of those issues in which the team fits the depth and detail of an entire graphic novel into a simple comic book. The story even has a fair amount of action, which is neither out of place nor corny, oddly enough for a Poison Ivy story.

**DC Comics**
**Aug 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

**No CGC copies** **Then $1.50 NOW $2**

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Hellblazer: Lady Constantine**
DC, 2003
1-4 . . . . . 3

**Hellblazer/ Books of Magic**
DC, 1997
1-2 . . . . . 4

**Hellboy: Almost Colossus**
DARK HORSE, 1997
1-2 . . . . . 3

**Hellboy: Box Full of Evil**
DARK HORSE, 1999
1-2 . . . . . 3

**Hellboy Christmas**
DARK HORSE, 1997
1. . . . . 4

**Hellboy: Conqueror Worm**
DARK HORSE, 2001
1-4 . . . . . 3

**Hellboy, the Corpse and the Iron Shoes**
DARK HORSE
1. . . . . 4

**Hellboy Jr. Halloween Special**
DARK HORSE, 1997
1. . . . . 4

**Hellboy: Seed of Destruction**
DARK HORSE, 1994
1. . . . . 6
2-4 . . . . . 4

**Hellboy: The Third Wish**
DARK HORSE, 2002
1-2 . . . . . 3

**Hellboy: The Wolves of Saint August**
DARK HORSE
1. . . . . 5

**Hellboy: Wake the Devil**
DARK HORSE, 1996
1-5 . . . . . 4

**Hellboy: Weird Tales**
DARK HORSE, 2003
1-8 . . . . . 3

**Hellboy Jr.**
DARK HORSE, 1999
1-2 . . . . . 3

**Hepcats**
DOUBLE DIAMOND, 1989
1. . . . . 5
2. . . . . 4
3-14 . . . . . 3
Special 1-2 . 4

**Herbie**
DARK HORSE, 1992
1-2 . . . . . 3

**Herbie**
ACG, 1964
1. . . . . 95
2. . . . . 60
3-5 . . . . . 48
6-7 . . . . . 40
8. . . . . 50
9-10 . . . . . 38
11-23 . . . . 30

**Hercules**
MARVEL, 1982
1-4 . . . . . 2

**Hercules**
MARVEL, 1984
1. . . . . 2
2-4 . . . . . 1

**Hercules Unbound**
DC, 1975
1. . . . . 6 45
2-3 . . . . . 4
4-12 . . . . . 3

**H-E-R-O**
DC, 2003
1. . . . . 3 12
2. . . . . 3

**Heroes, Inc. Presents Cannon**
ARMED SERVICES, 1969
1. . . . . 13 14
2. . . . . 10

**Heroes Reborn**
MARVEL, 1996
0.5 . . . . . 3

**Hero for Hire**
MARVEL, 1972
1. . . . . 90 411

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

LOOSE SLABBED
Near Mint CGC 9.4 NM

2. . . . . 25 48
3. . . . . 14
4-6 . . . . . 12
7-9 . . . . . 9
10. . . . . 8 24
11-12 . . . . . 9
13. . . . . 9 52
14. . . . . 9
15. . . . . 9 22
16. . . . . 9

**Hex**
DC, 1985
1. . . . . 2 17
2-18 . . . . . 2

**Hogan's Heroes**
DELL, 1966
1. . . . . 50
2. . . . . 40
3-5 . . . . . 32
6-9 . . . . . 26

**Hollywood Funny Folks**
DC, 1950
27. . . . . 54
28-30 . . . . 36
31-37 . . . . 24
38. . . . . 24 143
39-50 . . . . 24
51-60 . . . . 20

**Hong Kong Phooey**
CHARLTON, 1975
1. . . . . 25 151
2. . . . . 15
3-9 . . . . . 8

**Hopalong Cassidy**
FAWCETT, 1943
1. . . . . 4000
2. . . . . 1000
3. . . . . 500
4-7 . . . . . 400
8-11 . . . . 300
12-14 . . . 200
15-23 . . . 100
24. . . . . 100 191
25-62 . . . 100
63-74 . . . . 75
75-85 . . . . 50

**Hopalong Cassidy**
DC, 1954
86. . . . . 200
87-89 . . . 150
90-96 . . . 100
97-105 . . . 80
106-117 . . 60
118-135 . . 50

**Hot Rods and Racing Cars**
CHARLTON, 1951
1. . . . . 135
2. . . . . 90
3. . . . . 58
4-10 . . . . . 50
11-20 . . . . 36
21-30 . . . . 28
31-50 . . . . 24
51-60 . . . . 18
61-80 . . . . 13
81-100 . . . 10
101-120 . . . 7

**Hot Stuff Little Devil**
HARVEY, 1957
1. . . . . 150
2. . . . . 80
3-5 . . . . . 60

# Comics Archaeology

## How many comic books have been published?

In this month's ***Longbox Manifesto***, we take up the question of how many individual comic-book copies have been sold in North America — and publish a graphic depicting one of the easier parts of the question to address: how many unique comics have been published.

The specific data behind the graph on pages 40-41 appears in the chart below. It tabulates how many issues in the ***Standard Catalog of Comic Books, 3rd Edition*** are recorded as having been published in any given year. There remain 17,000 or so comics for which we don't have an exact year, so these figures will be revised upwards in coming years. In the meantime, we can still see high and low points (boldfaced with arrows below) that lag slightly behind gluts and lulls in the business, as publishers figure out they're over- or underestimating demand for new stuff.

| YEAR | Issues published |
|---|---|
| 1933 | 2 |
| 1934 | 8 |
| 1935 | 13 |
| 1936 | 75 |
| 1937 | 147 |
| 1938 | 202 |
| 1939 | 300 |
| 1940 | 698 |
| 1941 | 860 |
| 1942 | 975 |
| 1943 | 1,097 |
| 1944 | 1,130 |
| 1945 | 1,132 |
| 1946 | 1,500 |
| 1947 | 1,608 |
| 1948 | 1,919 |
| 1949 | 2,107 |
| 1950 | 2,112 |
| 1951 | 2,447 |
| **1952** | **▲ 2,893** |
| 1953 | 2,593 |
| 1954 | 2,404 |
| 1955 | 2,003 |
| 1956 | 1,823 |
| 1957 | 1,704 |
| 1958 | 1,532 |
| 1959 | 1,438 |
| 1960 | 1,408 |
| 1961 | 1,432 |
| **1962** | **▽ 1,377** |
| 1963 | 1,434 |
| 1964 | 1,526 |
| 1965 | 1,488 |
| 1966 | 1,569 |
| 1967 | 1,634 |
| 1968 | 1,358 |
| 1969 | 1,594 |
| 1970 | 1,506 |
| 1971 | 1,521 |
| 1972 | 1,740 |
| 1973 | 1,986 |
| 1974 | 1,759 |
| 1975 | 2,110 |
| **1976** | **▲ 2,193** |
| 1977 | 1,877 |
| 1978 | 1,779 |
| 1979 | 1,641 |
| 1980 | 1,545 |
| 1981 | 1,510 |
| 1982 | 1,419 |
| **1983** | **▽ 1,398** |
| 1984 | 1,618 |
| 1985 | 1,778 |
| 1986 | 2,286 |
| 1987 | 2,906 |
| **1988** | **▲ 2,930** |
| **1989** | **▽ 2,331** |
| 1990 | 2,820 |
| 1991 | 3,080 |
| 1992 | 3,262 |
| 1993 | 4,236 |
| 1994 | 4,943 |
| **1995** | **▲ 4,970** |
| 1996 | 4,475 |
| 1997 | 4,474 |
| 1998 | 4,198 |
| 1999 | 3,561 |
| 2000 | 3,326 |
| 2001 | 2,904 |
| 2002 | 2,721 |
| 2003 | 2,991 |
| 2004 (to July) | 1,707 |
| **TOTAL** | **141,043** |

Grifter - Hot

Will Eisner art — Goes to $1.75 — Fights aliens — Origins retold

| | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | Annual 1 | Special 1 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | JUN 89 | AUG 89 | SEP 89 | OCT 89 | NOV 89 | DEC 89 | JAN 90 | FEB 90 | MAR 90 | APR 90 | MAY 90 | JUL 90 | AUG 90 | ca. 89 | ca. 1992 |
| NM Price | $2 | $2 | $2 | $3 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $3 | $4 |

# Just Imagine Stan Lee Vol. 3

Just imagine Stan Lee creating the DC universe. Imagine him creating the "big three" heroes: Superman, Batman, and Wonder Woman. Even imagine him crafting the next tier: Flash and Green Lantern. The concept is simply ... Wow.

Robin? Slightly less wow. Shazam? That may be pushing the limits of "DC universe" a little ...

**DC**
WRITER:
**STAN LEE, ET AL**
ARTISTS:
**VARIOUS**
**Color • 224 Pos.**
**$19.95**

In this volume, Lee and company re-imagine Aquaman, Catwoman, Sandman, and Crisis. That's one "wow" and three "ehs." Sure, Catwoman and Sandman are important characters with long histories, but they're hardly iconic. Hawkman and Atom would have been better choices. A Hawkman and an Atom do show up, but it's at the eleventh hour, as they're trying to name-drop as many references as possible. They just had a Hal Jordan, a Dinah Drake, a Phantom Stranger ...

Crisis is an entity, rather than event. That story is just a mess. This 12-issue series went, perhaps, six issues too long.

★★ — **Jack Abramowitz**

www.dccomics.com
ISBN 1-40120-228-4

## RETROVIEW
## The Batman Adventures #24 ★★

**DC Comics**
**Sep 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "Grave Obligations"

**Someone is hunting Batman, slowly and methodically. Can Batman determine who and why before The Dark Knight becomes victim?**

Once again, a good story marred by the fact that it is not relatively self-contained. Who are these bad guys? How is Talia involved? And why is Batman owed a debt? Without a thorough knowledge of Batman's history, a reader will lose most of the story. Even so, the combat scenes are solid, even if the purpose behind them remains mysterious. But at the end, an uninitiated reader will have no real clue as to what has just happened.

© DC Comics

**No CGC copies** **Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Hot Stuff Little Devil** CONTINUED | | |
| 6-10 | 52 | |
| 11-20 | 40 | |
| 21-30 | 28 | |
| 31-40 | 16 | |
| 41-44 | 12 | |
| 45 | 12 | 100 |
| 46-50 | 12 | |
| 51-70 | 10 | |
| 71-100 | 6 | |
| 101-120 | 4 | |
| 121-140 | 3 | |
| 141-177 | 2 | |
| **Hot Wheels** DC, 1970 | | |
| 1 | 45 | |
| 2 | 30 | |
| 3-5 | 24 | |
| 6 | 30 | |
| **Hourman** DC, 1999 | | |
| 1 | 3 | |
| 2-25 | 3 | |
| **House of Mystery** DC, 1951 | | |
| 1 | 1850 | |
| 2 | 850 | |
| 3 | 600 | |
| 4-5 | 450 | |
| 6-10 | 350 | |
| 11-15 | 300 | |
| 16-25 | 220 | |
| 26-35 | 170 | |
| 36-50 | 140 | |
| 51-61 | 95 | |
| 62 | 70 | |
| 63 | 85 | |
| 64 | 70 | |
| 65 | 85 | |
| 66-69 | 70 | |
| 70 | 85 | |
| 71-75 | 65 | |
| 76 | 85 | |
| 77-79 | 65 | |
| 80-83 | 54 | |
| 84-85 | 85 | |
| 86-99 | 54 | |
| 100 | 65 | |
| 101-116 | 45 | |
| 117-119 | 35 | |
| 120 | 45 | |
| 121-130 | 28 | |
| 131-142 | 22 | |
| 143 | 90 | 611 |
| ➥Manhunter starts | | |
| 144 | 48 | |
| 145-155 | 40 | |
| 156 | 65 | |
| 157-159 | 36 | |
| 160 | 55 | 229 |
| 161-171 | 32 | |
| 172 | 32 | 112 |
| 173 | 32 | |
| 174 | 24 | |
| 175 | 38 | |
| 176-177 | 24 | |
| 178 | 32 | |
| 179 | 40 | |
| 180-185 | 18 | |
| 186 | 40 | 272 |
| 187 | 14 | |
| 188 | 21 | |
| 189-192 | 15 | |
| 193 | 46 | 99 |
| 194 | 15 | |
| 195 | 15 | 160 |
| 196 | 15 | |
| 197 | 15 | 106 |
| 198 | 15 | 71 |
| 199 | 15 | |
| 200 | 15 | 61 |
| 201 | 14 | |
| 202 | 14 | 60 |
| 203 | 14 | |
| 204 | 20 | |
| 205-206 | 12 | |
| 207 | 30 | 133 |
| 208 | 12 | |
| 209 | 10 | |
| 210 | 10 | 44 |
| 211-213 | 10 | |
| 214-220 | 6 | |
| 221 | 6 | 44 |
| 222 | 6 | |
| 223 | 6 | 29 |
| 224 | 20 | |
| 225-229 | 15 | |
| 230-242 | 5 | |
| 243 | 5 | 21 |
| 244-250 | 5 | |
| 251-259 | 4 | |
| 260-298 | 3 | |
| 299 | 3 | 14 |
| 300-321 | 3 | |
| **House of Secrets** DC, 1956 | | |
| 1 | 1400 | |
| 2 | 550 | |
| 3 | 450 | |
| 4 | 350 | |
| 5-7 | 200 | |
| 8 | 230 | |
| 9-12 | 200 | |
| 13-15 | 125 | |
| 16-20 | 110 | |
| 21 | 85 | |
| 22 | 80 | |
| 23 | 100 | |
| ➥1st Mark Merlin | | |
| 24-30 | 80 | |
| 31-50 | 65 | |
| 51-60 | 52 | |
| 61 | 80 | |
| ➥1st Eclipso | | |
| 62 | 60 | |
| 63-65 | 50 | |
| 66 | 65 | |
| 67 | 40 | |
| 68-79 | 36 | |
| 80-81 | 45 | |
| 82-87 | 15 | |
| 88 | 40 | 313 |
| 89 | 15 | 187 |
| 90-91 | 15 | |
| 92 | 425 | 1733 |
| ➥1st Swamp Thing | | |
| 93-94 | 22 | |
| 95 | 22 | 96 |
| 96-97 | 22 | |
| 98 | 22 | 86 |
| 99 | 22 | 70 |
| 100 | 22 | 98 |
| 101 | 16 | |
| 102 | 16 | 67 |
| 103 | 16 | |
| 104 △ | 16 | 42 |
| 105 | 16 | |
| 106 | 16 | 89 |
| 107 | 16 | 48 |
| 108-111 | 16 | |
| 112 | 16 | 77 |
| 113-122 | 7 | |
| 123 | 7 | 34 |
| 124-130 | 7 | |
| 131 | 7 | 29 |
| 132-138 | 7 | |
| 139 | 7 | 48 |
| 140 | 7 | 29 |
| 141 | 7 | |
| 142-154 | 5 | |
| **House of Secrets** DC, 1996 | | |
| 1-25 | 3 | |
| **House of Secrets: Facade** DC, 2001 | | |
| 1-2 | 6 | |
| **House of Yang** CHARLTON, 1975 | | |
| 1 | 15 | 29 |
| 2-6 | 10 | |
| **Howard the Duck** MARVEL, 1976 | | |
| 1 | 5 | 42 |
| 2 | 2 | 22 |
| 3 | 2 | 14 |
| 3/30 cent | 20 | 44 |
| 4 | 2 | |
| 4/30 cent | 20 | |
| 5-11 | 2 | |
| 12 | 6 | 34 |
| 13 | 4 | 23 |
| 13/35 cent | 15 | |
| 14 | 2 | |
| 14/35 cent | 15 | |
| 15 | 2 | |
| 15/35 cent | 15 | |
| 16 | 2 | |
| 16/35 cent | 15 | |
| 17 | 2 | |
| 17/35 cent | 15 | |
| 18-32 | 2 | |
| 33 | 3 | |
| Annual 1 | 2 ▽ | 18 |
| **Howard the Duck** MARVEL, 2002 | | |
| 1 | 3 | 17 |
| 2-6 | 3 | |
| **H.R. Pufnstuf** GOLD KEY, 1970 | | |
| 1 | 45 | 196 |
| 2-3 | 30 | |
| 4-6 | 26 | |
| 7-8 | 20 | |
| **Huey, Dewey, and Louie Junior Woodchucks** GOLD KEY, 1967 | | |
| 1 | 36 | |
| 2 | 20 | |
| 3 | 16 | |
| 4-10 | 12 | |
| 11-20 | 10 | |
| 21-40 | 8 | |
| 41-60 | 6 | |
| 61-81 | 4 | |
| **Hulk** MARVEL, 1999 | | |
| 1 | 4 | |
| 1/Gold | 4 | |
| 2-20 | 3 | |
| 21-24 | 2 | |
| 25 | 3 | 25 |
| 26-33 | 2 | |
| 34 | 13 ▽ | 34 |
| ➥Bruce Jones starts | | |
| 35 | 6 | 22 |
| 36 | 5 | 15 |
| 37 | 5 | 14 |
| 38 | 5 ▽ | 12 |
| 39 | 4 | 13 |
| 40 | 4 | 10 |
| 41 | 4 | |
| 42-44 | 3 | |
| 45 | 3 | 12 |
| 46 | 3 | |
| 47-49 | 2 | |
| 50 | 5 | 12 |
| 51 | 4 | 14 |
| 52 | 3 | |
| 53 | 3 | 10 |
| 54 △ | 3 | 8 |
| 55-63 | 2 | |
| 64 | 3 | |
| 65-66 | 2 | |
| 67-72 | 3 | |
| 73-74 | 2 | |
| Ant 99-00 | 4 | |
| Ant 2001 | 3 | |
| **Hulk: Gamma Games** MARVEL, 2004 | | |
| 1-3 | 3 | |
| **Hulk Smash** MARVEL, 2001 | | |
| 1 | 3 | |
| 2 | 3 | 5 |
| **Hulk/Wolverine: 6 Hours** MARVEL, 2003 | | |
| 1-4 | 3 | |
| **Human Fly** MARVEL, 1977 | | |
| 1 | 3 | 19 |
| 1/35 cent | 15 | 19 |
| 2 | 2 | |
| 2/35 cent | 15 | |
| 3-19 | 2 | |
| **Human Target** DC, 1999 | | |
| 1-4 | 3 | |
| **Human Target** DC, 2003 | | |
| 1-12 | 3 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

**Krause publishes the ONLY books that list Near Mint prices for comic books!**

Get them from your local retailer or order them from www.krausebooks.com!

△ #4

## Boys' and Girls' MARCH OF COMICS

### Free comic book days

The second-longest running giveaway comic book (after *Adventures of the Big Boy*), Western Printing/K.K.'s *March of Comics* lasted from 1946 to 1982.

Subject matter changed every issue, from Goldilocks in #1 to Little Lulu in #488.

Image © 1947 Disney

| | Goldilocks | Santa Claus | Our Gang | Donald Duck | Andy Panda | Fairy Tales | Oswald Rabbit | Mickey Mouse | Gloomy Bunny | Santa Claus |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| NM Price | ca. 1946 $340 | ca. 1946 $250 | ca. 1947 $295 | ca. 1947 $5150 | ca. 1947 $175 | ca. 1947 $160 | ca. 1947 $125 | ca. 1947 $400 | ca. 1947 $75 | ca. 1947 $75 |

THE BOTTOM LINE

## The Batman Adventures #25 ★★★★

© DC Comics

**DC Comics**
**Nov 1994 • 30 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "Super Friends"

**Maxie Zeus threatens to use his awesome, divine (?) powers to destroy Gotham City, if his demands are not met. Can Batman and Superman stop him before Lex Luthor does?**

Considering the history of the teaming of The World's Finest, it is surprising that it took 25 issues for it to happen. When it did, the team pulled out all the stops on both story and action. It has skullduggery, explosions, action, mystery — everything to be expected from a teaming up of The Dark Knight and the Big Blue Cheese. Shame that there are only four stars to work with here.

No CGC copies

**Then $2.50 NOW $3**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Human Target Special** | | |
| DC, 1991 | | |
| 1 | 2 | |
| **Human Torch** | | |
| MARVEL, 1974 | | |
| 1 | 6 | |
| 2 | 4 | |
| 3-8 | 3 | |
| **Hunter: The Age of Magic** | | |
| DC, 2001 | | |
| 1 | 4 | |
| 2-25 | 3 | |
| **Huntress** | | |
| DC, 1989 | | |
| 1 | 3 | |
| 2-19 | 2 | |
| **Huntress** | | |
| DC, 1994 | | |
| 1-4 | 2 | |
| **Iceman** | | |
| MARVEL, 1984 | | |
| 1-4 | 3 | |
| **Iceman** | | |
| MARVEL, 2001 | | |
| 1-4 | 3 | |
| **Icon** | | |
| DC, 1993 | | |
| 1 | 2 | |
| 1/Collector's | 3 | |
| 2-42 | 2 | |
| **I Love Lucy Comics** | | |
| DELL, 1954 | | |
| 3 | 110 | |
| 4 | 85 | |
| 5 | 70 | |
| 6-10 | 55 | |
| 11-20 | 45 | |
| 21-35 | 36 | |
| **I Love New York** | | |
| LINSNER COM, 2002 | | |
| 1 | 10 | 13 |
| **Impact** | | |
| E.C., 1955 | | |
| 1 | 120 | |
| 2 | 90 | |
| 3-4 | 75 | |
| 5 | 75 | 286 |
| **Impulse** | | |
| DC, 1995 | | |
| 1 | 4 | 15 |
| 2 | 4 | |
| 3-89 | 3 | |
| Annual 1-2 | 4 | |
| **Impulse Plus** | | |
| DC, 1997 | | |
| 1 | 3 | |
| **Incredible Hulk** | | |
| MARVEL, 1962 | | |
| -1 | 2 | |
| 1 ➥1st Hulk | 9500 | |
| 2 | 2100 | |
| 3 | 1525 | |
| 4-5 | 1400 | |
| 6 | 1500 | |
| 102 | 175 ▽ | 543 |
| 103 | 75 | 365 |
| 104 | 60 | 291 |
| 105 | 50 | 301 |
| 106 | 50 | 179 |
| 107 | 50 | 159 |
| 108 | 40 | 140 |
| 109 | 40 ▽ | 137 |
| 110 | 40 | 182 |
| 111 | 35 | 119 |
| 112 | 35 | 128 |
| 113 | 35 | 156 |
| 114 | 35 | |
| 115 | 35 | 145 |
| 116 | 32 | 112 |
| 117 | 32 | 117 |
| 118 | 32 | 168 |
| 119 | 32 | 86 |
| 120 | 32 ▽ | 113 |
| 121 | 30 | 137 |
| 122 ➥Thing vs. Hulk | 45 | 178 |
| 123 | 20 | 83 |
| 124 | 20 | |
| 125 | 20 | 96 |
| 126 | 20 | 83 |
| 127 | 20 | 64 |
| 128 | 20 | 86 |
| 129 | 20 | 66 |
| 130 | 20 | 80 |
| 131 | 20 △ | 119 |
| 132 | 20 △ | 101 |
| 133 | 16 △ | 83 |
| 134 | 16 △ | 58 |
| 135 | 16 | 55 |
| 136 | 16 | |
| 137 | 16 | 85 |
| 138 | 16 | 81 |
| 139 | 16 | 76 |
| 140 | 16 | 85 |
| 141 ➥1st Doc Samson | 60 | 288 |
| 142 | 16 | 82 |
| 143 | 16 | |
| 144 | 16 | 71 |
| 145-146 | 16 | |
| 147 | 16 | 92 |
| 148 | 14 | 53 |
| 149 | 14 | 69 |
| 150 | 14 | 54 |
| 151 | 14 | 62 |
| 152 | 14 | 89 |
| 153-154 | 14 | |
| 155 | 14 | 53 |
| 156 | 14 | 64 |
| 157-158 | 14 | |
| 159 | 14 | 90 |
| 160 | 14 | 68 |
| 161 | 14 | 108 |
| 162 ➥1st Wendigo | 45 | 206 |
| 163 | 12 | 55 |
| 164 | 12 | |
| 165 | 12 ▽ | 54 |
| 166 | 12 | 58 |
| 167 | 12 △ | 50 |
| 168 | 12 | |
| 169 | 12 ▲ | 59 |
| 170 | 12 | 44 |
| 171 | 12 | 82 |
| 172 ➥X-Men app. | 20 | 88 |
| 173 | 11 △ | 47 |
| 174 | 11 ▽ | 41 |
| 175 | 11 ▽ | 55 |
| 176 | 11 ▽ | 47 |
| 177 | 15 | 62 |
| 178 | 15 | 64 |
| 179 | 11 ▽ | 48 |
| 180 ➥Wolverine cameo | 165 ▽ | 671 |
| 181 ➥1st Wolverine story | 900 △ | 2175 |
| 181/Ace | 6 | 16 |
| 182 ➥2nd Wolverine | 84 ▽ | 360 |
| 183 | 8 | 45 |
| 184 | 8 | |
| 185 | 8 | 28 |
| 186 | 8 | 32 |
| 187-188 | 8 | |
| 189 | 8 | 41 |
| 190 | 8 | 23 |
| 191 | 8 △ | 46 |
| 192 | 8 | 33 |
| 193 | 8 | 49 |
| 194 | 8 | 25 |
| 195 | 8 | |
| 196 | 8 | 26 |
| 197 | 8 | 52 |
| 198 | 8 △ | 35 |
| 198/30 cent. | 20 | |
| 199 | 8 ▽ | 33 |
| 199/30 cent. | 20 | |
| 200 | 16 ▽ | 38 |
| 200/30 cent. | 30 | |
| 201 | 7 | |
| 201/30 cent. | 20 | |
| 202 | 7 | 39 |
| 202/30 cent. | 20 | |
| 203 | 7 | 28 |
| 204-205 | 7 | |
| 206 | 7 | 31 |
| 207-209 | 7 | |
| 210 | 7 | 20 |
| 211 | 7 | 32 |
| 212 | 7 | |
| 212/35 cent. | 15 | |
| 213 | 7 | |
| 213/35 cent. | 15 | |
| 214 | 7 | 27 |
| 214/35 cent. | 15 | 27 |
| 215 | 7 | |
| 215/35 cent. | 15 | |
| 216 | 7 | |
| 216/35 cent. | 15 | |
| 217-218 | 7 | |
| 219-222 | 5 | |
| 223 | 5 ▽ | 19 |
| 224-230 | 5 | |
| 231 | 5 | 18 |
| 232 | 5 | |
| 233 | 5 | 20 |
| 234-240 | 5 | |
| 241-248 | 4 | |
| 249 | 4 | 15 |
| 250 | 7 | 26 |
| 251-299 | 3 | |
| 300 | 4 | |
| 301-302 | 3 | |
| 303 | 3 | 13 |
| 304-313 | 3 | |
| 314 | 3 | 16 |
| 315-319 | 3 | |
| 320-323 | 2 | |
| 324 | 5 | 22 |
| 325 | 3 | |
| 326 | 4 | |
| 327-328 | 3 | |
| 329 | 2 | |
| 330 | 5 | 20 |
| 331 | 5 | 22 |
| 332-334 | 5 | |
| 335 | 2 | |
| 336-339 | 3 | |
| 340 ➥Wolverine app | 18 ▽ | 45 |
| 341 | 4 | 14 |
| 342-349 | 2 | |
| 350 | 5 | 18 |
| 351-371 | 2 | |
| 372 | 3 | 12 |
| 373-375 | 2 | |
| 376 | 2 | 12 |
| 377 | 3 | 14 |
| 378 | 2 | |
| 379 | 2 | 12 |
| 380-384 | 2 | |
| 385 | 2 | 12 |
| 386-392 | 2 | |
| 393 | 3 | 11 |
| 394-399 | 2 | |
| 400 | 3 | |
| 401-418 | 2 | |

# New Comics Stats

## Top ordered comics for July

Comics shops ordered more than **6.13 million comic books** from **Diamond Comic Distributors** in July, with ***Superman/Batman* #11** in first.

While it's a 4% drop in units from July 2003, there's something else to consider: There were five Wednesdays — "new comics days" — that month, compared to four in July 2004.

Orders shown below are **estimates**:

**Share of Top 300 (Units)**

| Publisher | Share |
|---|---|
| Marvel | 45.22% |
| DC | 38.21% |
| Image | 3.34% |
| Dark Horse | 3.30% |
| Dreamwave | 1.96% |
| Devil's Due | 0.99% |
| Idea/Design | 0.90% |
| Dynamic | 0.88% |
| Archie | 0.85% |
| Avatar | 0.43% |

| | Comic Book | Price | Publisher | Orders |
|---|---|---|---|---|
| 1 | Superman/Batman #11 | $2.95 | DC | 144,000 |
| 2 | Superman #207 | $2.50 | DC | 139,000 |
| 3 | Identity Crisis #2 | $3.95 | DC | 130,000 |
| 4 | Astonishing X-Men #3 | $2.99 | Marvel | 129,000 |
| 5 | Avengers #500 | $3.50 | Marvel | 106,000 |
| 6 | Ultimate Spider-Man #62 | $2.25 | Marvel | 99,000 |
| 7 | Uncanny X-Men #446 | $2.25 | Marvel | 97,000 |
| 8 | Ultimate X-Men #49 | $2.25 | Marvel | 94,000 |
| 9 | X-Men #159 | $2.25 | Marvel | 93,000 |
| 10 | Ultimate Fantastic Four #9 | $2.25 | Marvel | 93,000 |
| 11 | Amazing Spider-Man #510 | $2.25 | Marvel | 85,000 |
| 12 | Marvel Knights Spider-Man #4 | $2.99 | Marvel | 76,000 |
| 13 | Batman #630 | $2.25 | DC | 69,000 |
| 14 | Wolverine #17 | $2.25 | Marvel | 67,000 |
| 15 | Teen Titans #13 | $2.50 | DC | 66,000 |
| 16 | JLA #101 | $2.25 | DC | 65,000 |
| 17 | JLA #102 | $2.25 | DC | 63,000 |
| 18 | Supreme Power #11 | $2.99 | Marvel | 63,000 |
| 19 | Excalibur #3 | $2.99 | Marvel | 58,000 |
| 20 | Venom Vs Carnage #1 | $2.99 | Marvel | 57,000 |
| 21 | New X-Men #3 | $2.99 | Marvel | 55,000 |
| 22 | Justice League Elite #1 | $2.50 | DC | 54,000 |
| 23 | Daredevil #62 | $2.99 | Marvel | 53,000 |
| 24 | Army of Darkness Ashes 2 Ashes #1 | $2.99 | Dynamic | 52,000 |
| 25 | Spectacular Spider-Man #17 | $2.25 | Marvel | 51,000 |
| 26 | Rogue #1 | $2.99 | Marvel | 51,000 |
| 27 | Fantastic Four #516 | $2.25 | Marvel | 49,000 |
| 28 | Fantastic Four #515 | $2.25 | Marvel | 48,000 |
| 29 | Conan #6 | $2.99 | Dark Horse | 48,000 |
| 30 | Punisher #9 | $2.99 | Marvel | 47,000 |
| 31 | Invaders #0 | $2.99 | Marvel | 47,000 |
| 32 | Action Comics #817 | $2.50 | DC | 45,000 |
| 33 | Incredible Hulk #74 | $2.25 | Marvel | 43,000 |
| 34 | Marvel Knights 4 #7 | $2.99 | Marvel | 43,000 |
| 35 | Outsiders #14 | $2.50 | DC | 42,000 |
| 36 | JSA #63 | $2.50 | DC | 42,000 |
| 37 | Marvel Knights 4 #8 | $2.99 | Marvel | 41,000 |
| 38 | Adventures of Superman #630 | $2.50 | DC | 41,000 |
| 39 | Powers #1 | $2.95 | Marvel | 40,000 |
| 40 | Captain America #29 | $2.99 | Marvel | 40,000 |
| 41 | Flash #212 | $2.25 | DC | 40,000 |
| 42 | Pulse #4 | $2.99 | Marvel | 40,000 |
| 43 | JLA Another Nail #3 | $5.95 | DC | 38,000 |
| 44 | Robin #128 | $2.25 | DC | 37,000 |
| 45 | Exiles #49 | $2.99 | Marvel | 37,000 |
| 46 | Batman Gotham Knights #55 | $3.75 | DC | 37,000 |
| 47 | Detective Comics #796 | $2.95 | DC | 37,000 |
| 48 | Identity Disc #2 | $2.99 | Marvel | 36,000 |
| 49 | Transformers Gen. One Vol 3 #6 | $2.95 | Dreamwave | 36,000 |
| 50 | Thor #82 | $2.99 | Marvel | 36,000 |

***Source:*** *Diamond Comic Distributors, Comics & Games Retailer magazine*

Hot - Incredible $

| | Santa Claus | Santa's Toys | Santa's Surprise | Santa's Kitchen | Hip-It-Ty Hop | Woody Woodpecker | Roy Rogers | Fairy Tales | Uncle Wiggily | Donald Duck | Tom and Jerry | Andy Panda | Raggedy Ann & Andy | Felix the Cat | Gene Autry |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1947 | ca. 1948 | ca. 1948 | ca. 1948 | ca. 1948 | ca. 1948 | ca. 1948 | ca. 1948 |
| NM Price | $60 | $55 | $55 | $55 | $45 | $85 | $175 | $100 | $85 | $3225 | $80 | $85 | $100 | $185 | $195 |

# Lizard of Oz

This is Mark Bodé's take on *The Wizard of Oz*, mixing Baum's novel, MGM's movie, and a piece of art by Mark's father Vaughn Bodé, featuring his most famous creation, Cheech Wizard. (Vaughn's original concept art appears as the cover.)

It may be great for Bodé fans or for Cheech Wizard fans, but it's apt to give Baum fans heart attacks.

Cheech Wizard, for those who may not recall the walking hat from *National Lampoon*, is a reprobate. He's a lusty, zesty huckster with an overactive libido and an underworked superego. The cover seems innocuous enough (well, the front of it, at least), but open the book and you'll discover a world of topless witches, randy Munchkins, anatomically correct scarecrows, and language too colorful for Kansas.

Bodé aficionados will eat it up. Mark channels his late father admirably, creating the eeriest duet this side of Natalie and Nat King Cole. But Baum fans no doubt outnumber Bodé fans, and the impulse purchaser expecting a friendly little cartoon adaptation is in for a harsh reality check.

**★★½ — Jack Abramowitz**

**FANTAGRAPHICS**
WRITER:
**MARK BODÉ**
ARTIST:
**MARK BODÉ**
**Color • 60 Pgs.**
**$12.95**

www.fantagraphics.com
ISBN 1-56097-595-4

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Incredible Hulk** CONTINUED | | |
| 418/Variant | 3 | |
| 419-425 | 2 | |
| 425/Variant | 4 | |
| 426-448 | 2 | |
| 449 | 8 | 16 |
| 450 | 5 | |
| 451-474 | 2 | |
| Annual 1 | 100 ▽ | 415 |
| Annual 2 | 40 | |
| Annual 3 | 10 | 108 |
| Annual 4 | 8 | 189 |
| Annual 5 | 9 | 36 |
| Annual 6 | 9 | 31 |
| Annual 7 | 9 | 47 |
| Annual 8 | 5 | 19 |
| Annual 9 | 3 | |
| Annual 10 | 4 | 15 |
| Anl 11-98 | 3 | |
| Ashcan 1 | 1 | |
| **Incredible Hulk Versus Quasimodo** MARVEL, 1983 | | |
| 1 | 2 | 8 |
| **Incredible Hulk vs. Venom** MARVEL, 1994 | | |
| 1 | 3 | 14 |
| **Inferior Five** DC, 1967 | | |
| 1 | 24 | |
| 2 | 16 | |
| 3-10 | 14 | |
| 11-12 | 10 | |
| **Infinity, Inc.** DC, 1984 | | |
| 1 | 3 | |
| 2-13 | 1 | |
| 14 ➥McFarlane starts | 4 | 8 |
| 15-53 | 2 | |
| Annual 1-2 | 3 | |
| Special 1 | 2 | |
| **Inhumans** MARVEL, 1975 | | |
| 1 △ | 7 | 32 |
| 2-4 | 4 | |
| 4/30 cent | 7 | |
| 5-6 | 3 | |
| 6/30 cent | 20 | |
| 7-9 | 3 | |
| 10 | 3 | 11 |
| 11 | 3 | |
| 11/35 cent | 15 | |
| 12-Special 1 | 3 | |
| **Inspector** GOLD KEY, 1974 | | |
| 1 | 20 | |
| 2 | 10 | |
| 3-19 | 5 | |
| **In The Days of the Mob** DC, 1971 | | |
| 1 | 2 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Invaders** MARVEL, 1975 | | |
| 1 ▽ | 12 | 57 |
| 2 | 7 | 27 |
| 3-4 | 6 | |
| 5 | 6 | 19 |
| 6 | 5 | |
| 6/30 cent | 20 | |
| 7 | 5 | 29 |
| 7/30 cent | 20 | |
| 8 | 5 | |
| 8/30 cent | 20 | |
| 9 | 5 | |
| 10-12 | 4 | |
| 13 | 4 | 19 |
| 14-16 | 4 | |
| 17 | 4 | 16 |
| 17/35 cent | 7 | |
| 18 | 4 | 21 |
| 18/35 cent | 7 | |
| 19 | 4 | |
| 19/35 cent | 7 | |
| 20 | 5 | |
| 20/35 cent | 10 | |
| 21 | 3 | |
| 21/35 cent | 6 | |
| 22-29 | 3 | |
| 30 | 3 | 21 |
| 31-40 | 3 | |
| 41 | 4 | |
| Annual 1 | 5 | 64 |
| **Invasion!** DC, 1989 | | |
| 1-3 | 3 | |
| **Invisibles** DC, 1994 | | |
| 1 | 4 | |
| 2-3 | 3 | |
| 4-8 | 2 | |
| 9-24 | 3 | |
| 25 | 4 | |
| **Invisibles** DC, 1997 | | |
| 1-22 | 3 | |
| **Invisibles** DC, 1999 | | |
| 12-1 | 3 | |
| **Iron Fist** MARVEL, 1975 | | |
| 1 ▽ | 24 | 139 |
| 2 △ | 12 | 36 |
| 3 | 10 | 39 |
| 4 | 8 | 30 |
| 4/30 cent | 20 | 30 |
| 5 | 8 | 29 |
| 5/30 cent | 20 | 29 |
| 6 | 6 | 42 |
| 6/30 cent | 20 | 42 |
| 7 | 6 | 43 |
| 8 | 6 | 45 |
| 9 | 6 | 50 |
| 10 | 6 | 36 |
| 11 | 6 | 48 |
| 12 | 6 | 47 |
| 13 | 6 | 34 |
| 13/35 cent | 10 | |
| 14 ➥1st Sabretooth | 100 ▲ | 318 |
| 14/35 cent | 525 | |
| 15 ➥X-Men app. | 35 ▽ | 80 |
| 15/35 cent | 75 | |
| **Iron Fist** MARVEL, 1996 | | |
| 1-2 | 2 | |
| **Iron Fist** MARVEL, 1998 | | |
| 1-3 | 3 | |
| **Iron Fist** MARVEL, 2004 | | |
| 1-5 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Ironjaw** ATLAS-SEABOARD, 1975 | | |
| 1 | 2 | 16 |
| 2 | 1 | 22 |
| 3 | 1 | |
| 4 | 1 | 35 |
| **Iron Man & Sub-Mariner** MARVEL, 1968 | | |
| 1 △ | 120 | 347 |
| **Iron Man** MARVEL, 1968 | | |
| 1 ▲ | 225 | 794 |
| 2 ▽ | 60 | 191 |
| 3 | 55 | 167 |
| 4 | 50 | 167 |
| 5 | 50 | 171 |
| 6 | 42 | 143 |
| 7 | 42 | 168 |
| 8 | 40 | 133 |
| 9 | 40 | 182 |
| 10 | 40 | 151 |
| 11 | 28 | 118 |
| 12 | 28 | 118 |
| 13 | 28 | 58 |
| 14 | 28 | 119 |
| 15 | 28 | 78 |
| 16 | 21 | |
| 17 | 21 | 96 |
| 18 | 21 | 75 |
| 19 | 21 | 88 |
| 20 | 21 | 104 |
| 21 | 15 | 83 |
| 22 | 15 | 64 |
| 23 △ | 15 | 60 |
| 24-25 | 15 | |
| 26 | 15 | 65 |
| 27 △ | 15 | 60 |
| 28 ▽ | 15 | 101 |
| 29 | 15 | |
| 30 | 15 | 51 |
| 31-34 | 13 | |
| 35 △ | 13 | 64 |
| 36 △ | 13 | 62 |
| 37 | 13 | 64 |
| 38-39 | 13 | |
| 40 | 13 | 51 |
| 41-42 | 10 | |
| 43 | 20 | 105 |
| 44 | 10 | |
| 45 | 10 | 59 |
| 46 | 10 | 64 |
| 47 | 20 | 96 |
| 48-49 | 10 | |
| 50 | 10 | 42 |
| 51 | 14 | 55 |
| 52-53 | 8 | |
| 54 | 16 | |
| 55 ➥1st Thanos ▲ | 90 | 393 |
| 56 | 15 | 53 |
| 57-59 | 8 | |
| 60 | 8 | 70 |
| 61 | 8 | |
| 62 | 8 | 71 |
| 63-65 | 8 | |
| 66 | 8 | 67 |
| 67 | 8 | 28 |
| 68-70 | 8 | |
| 71-72 | 7 | |
| 73 | 7 | 25 |
| 74 | 7 | 31 |
| 75 | 7 | 30 |
| 76 | 7 | 51 |
| 77 | 7 | 30 |
| 78-79 | 7 | |
| 80 | 7 | 33 |
| 81 | 7 | |
| 82 | 7 | 22 |
| 83 | 7 | |
| 84 | 7 | 28 |
| 85 | 7 | |
| 85/30 cent | 20 | |
| 86 | 7 | |
| 86/30 cent | 20 | |
| 87 | 7 | |
| 87/30 cent | 20 | |
| 88 | 7 | 32 |
| 88/30 cent | 20 | |
| 89 | 7 | |
| 89/30 cent | 20 | |
| 90-91 | 7 | |
| 92 | 7 | 19 |
| 93 | 7 | |
| 94 | 7 | 35 |
| 95 | 7 | |
| 96 | 7 | 29 |
| 97 | 7 | 34 |
| 98 | 7 | 34 |
| 99 | 7 | |
| 100 △ | 10 | 44 |
| 100/35 cent | 12 | |
| 101-113 | 5 | |
| 114 | 5 | 19 |
| 115-117 | 5 | |
| 118 | 6 | |
| 119-122 | 5 | |
| 123 | 5 | 18 |
| 124-127 | 5 | |
| 128 ➥Alcoholism issue | 5 | 33 |
| 129 | 4 | 24 |
| 130-149 | 4 | |
| 150 | 5 | 22 |
| 151-153 | 4 | |
| 154 | 4 | 17 |
| 155-170 | 4 | |
| 171-200 | 3 | |
| 201-224 | 2 | |
| 225-232/A | 3 | |
| 233-243 | 2 | |
| 244 | 3 | |
| 245-250 | 2 | |
| 251-257 | 1 | |
| 258-280 | 2 | |
| 281-282 | 3 | |
| 283-284 | 2 | |
| 285-287 | 1 | |
| 288 | 3 | |
| 289 | 1 | |
| 290 | 4 | |
| 291-299 | 1 | |
| 300 | 3 | |
| 300/Variant | 4 | |
| 301-304 | 1 | |
| 305-310 | 2 | |
| 310/Collector's | 3 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

△ #41

## Boys' and Girls' MARCH OF COMICS

### Disney-free zone

Interestingly, despite the wide use of Disney characters by Dell, relatively few of those characters made it into the free title.

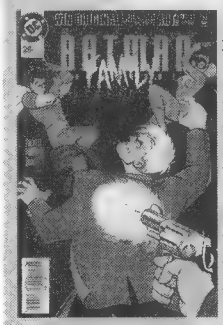
Dell published five Mickey Mouse and six Donald Duck issues, including the prized "Donald Duck in Darkest Africa," in #41.

Image © 1949 Disney

| | Our Gang | Mickey Mouse | Gene Autry | Easter | Santa Claus | Santa Claus | | Christmas Carol | Woody Woodpecker | Roy Rogers |
|---|---|---|---|---|---|---|---|---|---|---|
| | 26 | 27 | 28 | 29 | 30 | 31 | Existence of #32 doubtful | 33 | 34 | 35 |
| NM Price | ca. 1948 $200 | ca. 1948 $250 | ca. 1948 $185 | ca. 1948 $40 | ca. 1948 $40 | ca. 1948 $40 | | ca. 1948 $40 | ca. 1948 $70 | ca. 1948 $165 |

THE BOTTOM LINE

## RETROVIEW
## The Batman Adventures #26 ★★★



### "Tree of Knowledge"

**The famous MacGuffin pistols have been stolen, and Batgirl and Robin are on the case — if Dick Grayson and Barbara Gordon don't kill each other first!**

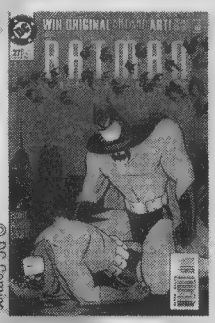
**DC Comics**
**Late Nov 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

The team of Batgirl and Robin has always been a good mix, but they are usually given a more interesting adventure and mystery to solve. This time around, the "who done it" (for the readers, that is) is revealed early, while the "how" is all that needs to be solved. Only the character development bumps it up from two starts to three. Not a bad issue, but not in top form, either.

© DC Comics

No CGC copies — **Then $1.50 NOW $2**

## The Batman Adventures #27 ★★★½




© DC Comics

### "Survivor Syndrome"

**There's a new Batman in town, but he is as much a danger to himself as he is to villains. Can the real Batman help him put his personal demons to rest?**

The action and adventure take a back seat in this story, as Batman deals with exactly the kind of issue he would rather avoid. One mark of a real hero is how he deals with his demons within, and, in this issue, readers can see how he goes about that. Altogether, the further understanding readers gain of Batman/Bruce Wayne minimizes the lack of major villains and action.

**DC Comics**
**Dec 1994 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 311-316 | 2 | |
| 317 | 3 | |
| 318-324 | 2 | |
| 325 | 3 | |
| 326-332 | 2 | |
| Annual 1 | 22 | |
| Annual 2 | 20 | 89 |
| Annual 3 | 10 | 38 |
| Annual 4 | 4 | |
| Annual 5-10 | 3 | |
| Anl 11-13 | 2 | |
| Anl 14-15 | 3 | |
| Ashcan 1 | 2 | |

**Iron Man**
MARVEL, 1996

| | | |
|---|---|---|
| 1-13 | 3 | |

**Iron Man**
MARVEL, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 2 | 2 | |
| 2/Variant | 3 | |
| 3-66 | 2 | |
| 67-87 | 3 | |
| Anl 98-00 | 4 | |
| Anl 2001 | 3 | |

**Isis**
DC, 1976

| | | |
|---|---|---|
| 1 | 6 | 21 |
| 2-8 | 4 | |

**I Spy**
GOLD KEY, 1966

| | | |
|---|---|---|
| 1 | 55 | |
| 2 | 40 | |
| 3-4 | 33 | |
| 5 | 33 | 158 |
| 6 | 33 | |

**Jackie Gleason & the Honeymooners**
DC, 1956

| | | |
|---|---|---|
| 1 | 440 | |
| 2 | 300 | |
| 3-4 | 220 | |
| 5-6 | 165 | |
| 7-9 | 135 | |
| 10-11 | 125 | |
| 12 | 250 | |

**Jackpot Comics**
ARCHIE, 1941

| | | |
|---|---|---|
| 1 | 2000 | |
| 2 | 1285 | |
| 3 | 800 | |
| 4 | 3850 | |
| ➥Archie starts | | |
| 5 | 1600 | |
| 6 | 800 | |
| 7 | 585 | |
| 8 | 565 | |
| 9 | 565 | 1585 |

**Jamboree Comics**
ROUND, 1946

| | | |
|---|---|---|
| 1 | 85 | 238 |
| 2 | 60 | 134 |
| 3 | 60 | |

**Jay & Silent Bob**
ONI, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 1/Variant | 5 | |
| 2-4 | 3 | |

**Jetsons**
GOLD KEY, 1963

| | | |
|---|---|---|
| 1 | 90 | |
| 2 | 65 | |
| 3-5 | 48 | |
| 6-10 | 40 | |
| 11-20 | 24 | |
| 21-30 | 16 | |
| 31-36 | 14 | |

**Jetsons**
CHARLTON, 1970

| | | |
|---|---|---|
| 1 | 35 | |
| 2 | 22 | |
| 3-5 | 14 | |
| 6-10 | 10 | |
| 11-20 | 7 | |

**Jinx**
CALIBER, 1996

| | | |
|---|---|---|
| 1-7 | 3 | |
| 8-9 | 5 | |
| 10-19 | 3 | |
| 20-21 | 4 | |

**JLA**
DC, 1997

| | | |
|---|---|---|
| 1 | 6 | 20 |
| 2 | 4 | 13 |
| 3 | 4 | 11 |
| 4 | 4 | |
| 5 | 4 | 14 |
| 6 | 4 | |
| 7-15 | 3 | |
| 16-40 | 2 | |
| 41 | 3 | |
| 42-49 | 2 | |
| 50 | 4 | |
| 51-99 | 2 | |
| 100 | 4 | |
| 101-102 | 2 | |
| 1000000 | 3 | |
| Annual 1-2 | 5 | |
| Annual 3 | 4 | |
| Giant 1-3 | 5 | |

**JLA/Avengers**
MARVEL, 2003

| | | |
|---|---|---|
| 1 | 6 | 13 |
| 3 | 6 | |

**JLA: Our Worlds at War**
DC, 2001

| | | |
|---|---|---|
| 1 | 3 | |

**JLA: Year One**
DC, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 2-12 | 3 | |

**Joe Palooka**
HARVEY, 1945

| | | |
|---|---|---|
| 1 | 240 | |
| 2 | 160 | |
| 3-4 | 90 | |
| 5 | 135 | |
| ➥Simon/Kirby issue | | |
| 6-7 | 95 | |
| 8-10 | 75 | |
| 11-14 | 55 | |
| 15 | 75 | |
| ➥Humphrey origin | | |
| 16-20 | 55 | |
| 21-30 | 44 | |
| 31-44 | 38 | |
| 45-51 | 32 | |
| 52-59 | 28 | |
| 60 | 28 | 121 |
| 61 | 26 | |
| 62 | 42 | |
| 63-80 | 26 | |
| 81-115 | 24 | |
| 116-118 | 34 | |

**John Carter, Warlord of Mars**
MARVEL, 1977

| | | |
|---|---|---|
| 1 ▽ | 6 | 20 |
| 1/35 cent | 12 | |
| 2 | 4 | |
| 2/35 cent | 8 | |
| 3-28 | 3 | |
| Annual 1-3 | 2 | |

**Johnny Thunder**
DC, 1973

| | | |
|---|---|---|
| 1 | 12 | 29 |
| 2-3 | 8 | |

**Joker**
DC, 1975

| | | |
|---|---|---|
| 1 ▽ | 16 | 48 |
| 2 | 12 | 27 |
| 3 | 8 | |
| 4 | 8 | 23 |
| 5-6 | 7 | |
| 7 | 7 | 46 |
| 8 | 7 | |
| 9 | 7 | 27 |

**Jonah Hex**
DC, 1977

| | | |
|---|---|---|
| 1 ▲ | 25 | 99 |
| 2 | 10 | |
| 3-4 | 7 | |
| 5 | 7 | 27 |
| 6 | 6 | 35 |
| 7 | 7 | 37 |
| 8 | 7 | 31 |
| 9-10 | 5 | |
| 11-20 | 4 | |
| 21-22 | 3 | |
| 23 | 3 | 31 |
| 24-92 | 3 | |

**Jonah Hex and Other Western Tales**
DC, 1979

| | | |
|---|---|---|
| 1-3 | 7 | |

**Josie**
ARCHIE, 1965

| | | |
|---|---|---|
| 17-20 | 16 | |
| 21-30 | 10 | |
| 31-44 | 8 | |

**Journey into Mystery**
MARVEL, 1952

| | | |
|---|---|---|
| -1 | 2 | |
| 2 | 950 | |
| 3-4 | 700 | |
| 5 | 800 | |
| 6-9 | 450 | |
| 10 | 450 | 19 |
| 11 | 450 | |
| 12-22 | 350 | |
| 23-32 | 225 | |
| 33 | 250 | |
| 34-40 | 225 | |
| 41-49 | 200 | |
| 50 | 160 | |
| 51-61 | 155 | |
| 62 | 250 | |
| 63-71 | 145 | |
| 72 | 140 | |
| 73 | 200 | |
| 74-81 | 140 | |
| 82 | 160 | |
| 83 | 4500 | |
| ➥1st Thor | | |
| 83/Golden Record | 75 | 245 |
| 84 | 725 | |
| 85 | 450 | |
| 86 | 400 | |
| 87 | 600 | 3650 |
| 88 | 250 | |
| 89 | 300 | |
| 90 | 150 | |
| 91-92 | 130 | |
| 93 | 160 | |
| 94-96 | 130 | |
| 97 | 140 | 1632 |
| 98 | 110 | |
| 99 | 95 | |

# New Comics Stats

## Top sellers at retail for July

Where the list on the previous page represented what comic books retailers **ordered and received** in June, the rankings below represent what retailers **said they sold**, in reports at month's end to ***Comics & Games Retailer*** magazine.

While not as exact as order data, this ranking helps to show those titles that are performing better in shops than their orders would indicate. **Dreamwave**'s ***Transformers*** for example, came in 49th in orders for the month, but 43rd in actual retailer sales.

| | | | |
|---|---|---|---|
| 1 | Astonishing X-Men | 26 | Powerless |
| 2 | Identity Crisis | 27 | Powers Image |
| 3 | Superman | 28 | Green Lantern |
| 4 | Superman/Batman | 29 | Detective Comics |
| 5 | JLA | 30 | Punisher |
| 6 | Ultimate Fantastic Four | 31 | Y: The Last Man |
| 7 | Avengers | 32 | Conan |
| 8 | Ultimate X-Men | 33 | Outsiders |
| 9 | Uncanny X-Men | 34 | District X |
| 10 | Ultimate Spider-Man | 35 | Identity Disc |
| 11 | Amazing Spider-Man | 36 | Firestorm |
| 12 | X-Men | 37 | Robin |
| 13 | Batman | 38 | Action Comics |
| 14 | Fantastic Four | 39 | Flash |
| 15 | Teen Titans | 40 | Planetary |
| 16 | Marvel Knights: Spider Man | 41 | Mystery in Space |
| 17 | Supreme Power | 42 | Thor |
| 18 | New X-Men | 43 | Transformers Vol. 3 |
| 19 | Wolverine | 44 | Seaguy |
| 20 | Excalibur | 45 | Doom Patrol |
| 21 | JLA Elite | 46 | Amazing Fantasy |
| 22 | Daredevil | 47 | Books of Magic |
| 23 | JLA: Another Nail | 48 | New Frontier |
| 24 | Spectacular Spider-Man | 49 | Exiles |
| 25 | JSA | 50 | Wolverine: The End |

"Our customers are buying the ***Official Handbooks of the Marvel Universe***. Guide books are great, and these are really well done."

***Mike Brodeur, Fantasy Shop, O'Fallon, Missouri***

"Intelligent, well-written books like ***Y: The Last Man*** and ***Chosen*** are selling very well, sometimes better than a lot of the mainstream super-hero books."

***Jefferson Powers, Clockwork Comic & Games Englewood, Colorado***

"All hail, Dan Clowes! An exception to the rule of 'late books kill sales,' ***Eightball* #23** hit the stands this month after a several-year wait and blew the competition off the shelves. Selling almost double the amounts of our top-selling titles, Clowes showed that this book, crafted with painstaking love for his words and art, can outsell all of the big companies' best titles."

***Bob Webster, Meltdown Comics Hollywood, California***

"Seeing all three **Superman** titles (as well as a ***Secret Files*** special) in our top 30 is a first. It shows the quality and talent behind the current reboot of The Man of Steel."

***James Meeley, Ron's Coin & Collectibles Yakima, Washington***

Incredible - Journey

| | Felix the Cat | Popeye | Oswald Rabbit | Gene Autry | Andy and Woody | Donald in Africa | Porky Pig | Henry | Bugs Bunny | Mickey Mouse | Tom and Jerry | Roy Rogers | Santa Claus | Santa Claus | Santa Claus |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
| | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 | ca. 1949 |
| NM Price | $140 | $110 | $45 | $165 | $60 | $2775 | $60 | $45 | $70 | $210 | $85 | $150 | $40 | $40 | $40 |

# Lou Fine Reader

Lou Fine's name is, of course, legendary among those few artists who made the Golden Age truly golden, but it's difficult to appreciate fully how good his work was until there's a chance to see large doses of it all at once, as can be done via this combination collection and history.

**PURE IMAGINATION**
WRITERS:
**VARIOUS**
ARTIST:
**LOU FINE**
**B/W • 160 Pgs.**
**$25**

The book goes from Fine's most primitive beginnings to his breathtaking covers (like the Blue Beetle piece that serves as this book's cover).

While there's no question Fine did his best work on such comic strips as *Peter Scratch* (or the sample of the previously unknown *The Trop Family* from *Liberty Magazine* — somebody, please collect it), rather than comic books, it's clear from the handful of stories presented here that he deserves his reputation.

Along with his incredible craftsmanship, there's an incredible vitality at work in his pages, a vitality that manages to bring to life such characters as Black Condor, The Ray, and Uncle Sam, which helps explain why they're still so well remembered more than 50 years later.

★★★½ — **S.A. Bennett**

ISBN: 1-56685-025-8

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Journey into Mystery** | | |
| 1952, CONTINUED | | |
| 100 | 90 | |
| 101 | 70 | 1338 |
| 102-104 | 75 | |
| 105 | 75 | 800 |
| 106-108 | 75 | |
| 109 | 85 | |
| 110-111 | 75 | |
| 112 ➥Thor vs. Hulk | 210 | 3949 |
| 113-114 | 75 | |
| 115 | 90 | |
| 116 | 75 | |
| 117 | 70 | 749 |
| 118-120 | 70 | |
| 121 | 70 | 264 |
| 122-123 | 70 | |
| 124 | 70 | 239 |
| 125 | 70 | |
| 503-521 | 2 | |
| Annual 1 | 150 | |
| **Journey into Mystery** | | |
| MARVEL, 1972 | | |
| 1 | 14 | 56 |
| 2-3 | 5 | |
| 4-5 | 4 | |
| 6-19 | 3 | |
| **JSA** | | |
| DC, 1999 | | |
| 1 | 3 | 20 |
| 2-36 | 3 | |
| 37-63 | 3 | |
| Annual 1 | 4 | |
| **JSA: All Stars** | | |
| DC, 2003 | | |
| 1-6 | 3 | |
| 7 | 4 | |
| 8 | 3 | |
| **JSA: Our Worlds at War** | | |
| DC, 2001 | | |
| 1 | 3 | |
| **Judomaster** | | |
| CHARLTON, 1966 | | |
| 89 | 12 | |
| 90-98 | 9 | |
| **Jughead** | | |
| ARCHIE, 1965 | | |
| 127-130 | 12 | |
| 131-140 | 9 | |
| 141-150 | 8 | |
| 151-171 | 7 | |
| 172-200 | 5 | |
| 201-220 | 4 | |
| 221-240 | 3 | |
| 241-352 | 2 | |
| **Jughead** | | |
| ARCHIE, 1987 | | |
| 1 | 3 | |
| 2-45 | 2 | |
| **Jungle Action** | | |
| MARVEL, 1972 | | |
| 1 | 8 | 43 |
| 2-4 | 5 | |
| 5 | 6 | 123 |
| 6-7 | 4 | |
| 8 | 4 | 44 |
| 9-21 | 3 | |
| 21/30 cent | 20 | |
| 22 | 3 | |
| 22/30 cent | 20 | |
| 23-24 | 3 | |
| **Justice League** | | |
| DC, 1987 | | |
| 1-2 | 3 | |
| 3 | 3 | 32 |
| 3/Ltd. | 10 | 54 |
| 4-6 | 2 | |
| Annual 1 | 2 | |
| **Justice League Adventures** | | |
| DC, 2002 | | |
| 1 | 3 | 15 |
| 2-33 | 2 | |
| **Justice League America** | | |
| DC, 1989 | | |
| 0-50 | 2 | |
| 51-68 | 1 | |
| 69 | 3 | 22 |
| 70-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-113 | 2 | |
| Annual 4-10 | 3 | |
| Special 1-2 | 3 | |
| **Justice League: A Midsummer's Nightmare** | | |
| DC, 1996 | | |
| 1-3 | 3 | |
| **Justice League Europe** | | |
| DC, 1989 | | |
| 1-50 | 2 | |
| Annual 1-3 | 3 | |
| **Justice League International** | | |
| DC, 1987 | | |
| 7-68 | 2 | |
| Annual 3-5 | 3 | |
| Special 1-2 | 3 | |
| **Justice League of America** | | |
| DC, 1960 | | |
| 1 | 2271 | |
| 2 | 900 | |
| 3 | 650 | |
| 4 | 500 | |
| 5 | 400 | |
| 6-8 | 325 | |
| 9 ➥JLA origin | 525 | 3888 |
| 10 | 300 | |
| 11-15 | 225 | |
| 16-20 | 200 | |
| 21 ➥Earth-2 visit | 380 | |
| 22 | 310 | |
| 23-28 | 130 | |
| 29-30 | 120 | |
| 31 | 85 | |
| 32-33 | 55 | |
| 34 | 60 | 291 |
| 35-36 | 45 | |
| 37-39 | 90 | |
| 40 | 45 | |
| 41 | 45 | 275 |
| 42-45 ➥1st SA Sandman | 35 | |
| 46 | 110 | |
| 47 | 70 | 369 |
| 48 | 50 | |
| 49 | 45 | |
| 50 | 45 | 252 |
| 51-52 | 45 | |
| 53 | 45 | 191 |
| 54 | 45 | 236 |
| 55 ➥JSA team-up | 90 | 426 |
| 56 △ ➥JSA team-up | 60 | 350 |
| 57-59 | 40 | |
| 60 ▽ | 40 | 198 |
| 61 ▽ | 40 | 178 |
| 62 | 40 | |
| 63 | 40 | 143 |
| 64 | 40 | 183 |
| 65 | 40 | 129 |
| 66-68 | 40 | |
| 69 | 20 | 159 |
| 70-76 | 20 | |
| 77-84 | 15 | |
| 85 ➥Giant-size | 25 | 134 |
| 86 | 15 | |
| 87 | 15 | 86 |
| 88-90 | 15 | |
| 91 | 15 | 145 |
| 92 | 15 | 132 |
| 93 | 15 | |
| 94 ➥Sandman origin | 45 | 183 |
| 95-96 | 15 | |
| 97 | 15 | 75 |
| 98-99 | 15 | |
| 100 | 35 | 241 |
| 101-106 | 15 | |
| 107 | 15 | 81 |
| 108 | 18 | 86 |
| 109-110 | 15 | |
| 111 | 15 | 101 |
| 112-113 | 15 | |
| 114 | 15 | 88 |
| 115 | 15 | |
| 116 | 15 | 76 |
| 117-131 | 5 | |
| 132 | 5 | 17 |
| 133-135 | 5 | |
| 136 | 5 | 38 |
| 137 | 5 | 72 |
| 138 | 5 | 27 |
| 139 | 5 | |
| 140 | 5 | 28 |
| 141-146 | 5 | |
| 147 | 5 | 24 |
| 148-150 | 5 | |
| 151 | 4 | 28 |
| 152 | 4 | 25 |
| 153-156 | 4 | |
| 157 | 4 | 39 |
| 158 | 4 | |
| 159 | 4 | 35 |
| 160-192 | 4 | |
| 193 | 4 | 16 |
| 194-199 | 4 | |
| 200 | 5 | 25 |
| 201 | 3 | |
| 202 | 3 | 12 |
| 203-261 | 3 | |
| Annual 1-3 | 4 | |
| **Justice League Quarterly** | | |
| DC, 1990 | | |
| 1-17 | 3 | |
| **Justice League Task Force** | | |
| DC, 1993 | | |
| 0-5 | 2 | |
| 6 | 1 | |
| 7-37 | 2 | |
| **Justice Society of America** | | |
| DC, 1991 | | |
| 1-8 | 2 | |
| **Justice Society of America** | | |
| DC, 1992 | | |
| 1-5 | 2 | |
| **Justice Society of America 100-Page Super Spectacular** | | |
| DC | | |
| 1 | 7 | |
| **Justice Society Returns** | | |
| DC, 2003 | | |
| 1 | 20 | |
| **Kabuki** | | |
| IMAGE, 1997 | | |
| 0.5 | 3 | |
| 1 | 5 | |
| 2-9 | 3 | |
| **Kabuki Agents** | | |
| IMAGE, 1999 | | |
| 1-8 | 3 | |
| **Kabuki: Circle of Blood** | | |
| CALIBER, 1995 | | |
| 1 | 4 | |
| 1/Ltd. | 5 | |
| 2-6 | 3 | |
| 6/Ltd. | 10 | |
| **Kabuki Classics** | | |
| IMAGE, 1999 | | |
| 1-12 | 3 | |
| **Kabuki: Dreams of the Dead** | | |
| CALIBER, 1996 | | |
| 1 | 3 | |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #54

## Boys' and Girls' MARCH OF COMICS

### Variant Central

Copies of *March of Comics* were "personalized" for the retail outlets dispensing them. While later issues were simply labeled with the name of the store, many early issues had an additional wraparound cover stapled outside the comic book.

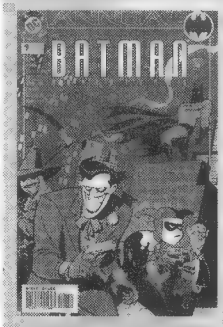
image © 1950 Gene Autry

| | Felix | Popeye | Oswald Rabbit | Gene Autry | Andy and Woody | Donald Duck | Porky Pig | Henry | Bugs Bunny | Mickey Mouse |
|---|---|---|---|---|---|---|---|---|---|---|
| NM | 51 JAN 50 | 52 FEB 50 | 53 MAR 50 | 54 APR 50 | 55 MAY 50 | 56 JUN 50 | 57 JUL 50 | 58 AUG 50 | 59 SEP 50 | 60 OCT 50 |
| Price | $115 | $90 | $40 | $165 | $55 | $280 | $35 | $40 | $70 | $190 |

THE BOTTOM LINE

## RETROVIEW

### The Batman Adventures Annual #1 ★★★½




**Batman and Alfred reminisce about several villains, who, though given the opportunity to walk the straight and narrow path, fall back into their old ways.**

**DC Comics**
**1994 • 54 pp.**
**Writer:** Various
**Pencils:** Various
**Inks:** Various

"Puppetshow" recounts the return of the Ventriloquist; "24 Hours" chronicles the all-too brief release of Harley Quinn (with wonderful art by the late Dan DeCarlo); "Laughter after Midnight," is a treasure, shedding light on the character of The Joker; and "Study Hall" recounts the rehabilitation and recidivism of The Scarecrow. All the stories provide good glimpses into the nature of interesting villains.

© DC Comics

Best CGC copy: **9.8** Then $2.95 NOW $3

## The Batman Adventures Holiday Special #1 ★★★1/2

© DC Comics

**This collection of shorts tells tales both grim and merry.**

"Jolly Ol' St. Nicholas" has Batgirl, Bullock as Santa Claus, and Montoya as an elf. In "The Harley and the Ivy," the girls take Bruce Wayne along for Christmas shopping — on his credit cards, of course. "White Christmas" reveals the humanity within Mister Freeze, and "What Are You Doing Christmas Eve" pits Batman against The Joker, who has made a resolution to stop killing next year — as long as he racks up enough of a body count on New Year's Eve. Each is excellent, even down to the "Should Old Acquaintance Be Forgot" coda.

**DC Comics**
**Jan 1995 • 54 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $2.95 NOW $3**

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Kabuki: Fear the Reaper**
CALIBER, 1994
1 . . . . . 4

**Kabuki: Images**
IMAGE, 1998
1-2 . . . . . 5

**Kabuki: Masks of the Noh**
IMAGE, 1996
1-4 . . . . . 3

**Kabuki Reflections**
IMAGE, 1998
1-4 . . . . . 5

**Kabuki: Skin Deep**
CALIBER, 1996
1 . . . . . 4
2 . . . . . 3
2/Ltd. . . . . 8
3 . . . . . 3

**Kamandi, the Last Boy on Earth**
DC, 1972
1 . . . . . 25 △ 65
2 . . . . . 15
3 . . . . . 10 40
4 . . . . . 8 46
5-8 . . . . . 8
9 . . . . . 8 28
10 . . . . . 8
11 . . . . . 5
12 . . . . . 5 26
13-14 . . . . . 5
15 . . . . . 5 29
16-17 . . . . . 5
18 . . . . . 5 32
19-20 . . . . . 5
21 . . . . . 4 22
22 . . . . . 4
23 . . . . . 4 36
24-25 . . . . . 4
26 . . . . . 4 40
27 . . . . . 4 31
28 . . . . . 4
29 . . . . . 4 30
30-31 . . . . . 4
32 . . . . . 4 37
33-34 . . . . . 4
35 . . . . . 4 32
36 . . . . . 4 33
37 . . . . . 4
38 . . . . . 4 17
39-40 . . . . . 4
41-58 . . . . . 3
59 . . . . . 4

**Karate Kid**
DC, 1976
1 . . . . . 4 46
2-3 . . . . . 3
4-15 . . . . . 2

**Ka-Zar**
MARVEL, 1970
1 . . . . . 10 126
2 . . . . . 7
3 . . . . . 7 109

**Ka-Zar**
MARVEL, 1974
1 . . . . . 3 51
2 . . . . . 3 24
3-5 . . . . . 3
6-15 . . . . . 2
15/30 cent . 20
16 . . . . . 2
16/30 cent . 20
17 . . . . . 2
17/30 cent . 20
18-20 . . . . . 2

**Ka-Zar (3rd Series)**
MARVEL, 1997
-1 . . . . . 2
1 . . . . . 3
2-20 . . . . . 2
Annual 1997 3

**Ka-Zar the Savage**
MARVEL, 1981
1 . . . . . 3 21
2-34 . . . . . 2

**Kents**
DC, 1997
1-12 . . . . . 3

**Kerry Drake Detective Cases**
LIFE'S ROMANCES, 1944
1 . . . . . 150
2 . . . . . 115
3 . . . . . 95
4-5 . . . . . 85
6-8 . . . . . 65
9-10 . . . . . 80
11 . . . . . 50
12 . . . . . 50 81
13-15 . . . . 50
16-33 . . . . 40

**Kid Colt Outlaw**
MARVEL, 1948
1 . . . . . 665
2 . . . . . 335
3-5 . . . . . 250
6-10 . . . . 175
11 . . . . . 225
12-20 . . . 150
21-30 . . . 105
31-40 . . . . 90
41-50 . . . . 80
51-60 . . . . 65
61-70 . . . . 48
71-100 . . . 40
101-110 . . 28
111-120 . . 18
121-130 . . 14
131-137 . . 10
138 . . . . . 10 69
139 . . . . . 10
140-170 . . . 5
171-200 . . . 4
201-205 . . . 3
205/30 cent. 20
206-229 . . . 3

**Kid Eternity**
QUALITY, 1946
1 . . . . . 560 981
2 . . . . . 290
3 . . . . . 250
4-5 . . . . . 175
6-10 . . . . 135
11-18 . . . 105

**Kid Eternity**
DC, 1993
1-16 . . . . . 2

**Killraven**
MARVEL, 2001
1 . . . . . 3 10

**Killraven**
MARVEL, 2002
1-6 . . . . . 3

**Kinetic**
DC, 2004
1-5 . . . . . 3

**King Conan**
MARVEL, 1980
1 . . . . . 3 20
2-10 . . . . . 2
11-19 . . . . . 1

**Kingdom**
DC, 1999
1 . . . . . 3
2 . . . . . 3

**Kingdom Come**
DC, 1996
1-3 . . . . . 5
4 . . . . . 5 18

**King Kong**
GOLD KEY, 1968
1 . . . . . 12

**Knights of the Dinner Table**
ALDERAC GROUP, [illegible]
1 . . . . . 150
2 . . . . . 45
3-5 . . . . . 25
6-10 . . . . . 18
11-15 . . . . 14
16-21 . . . . 10
22-91 . . . . . 4

**Kobra**
DC, 1976
1 . . . . . 4 29
2-7 . . . . . 3

**Kong the Untamed**
DC, 1975
1 . . . . . 4 30
2-5 . . . . . 3

**Krofft Supershow**
GOLD KEY, 1978
1 . . . . . 6
2-6 . . . . . 4

**Krypton Chronicles**
DC, 1981
1-3 . . . . . 2

**Kull and the Barbarians**
MARVEL, 1975
1 . . . . . 5 58
2-3 . . . . . 4

**Kull the Conqueror**
MARVEL, 1971
1 . . . . . 8 △ 81
2 . . . . . 4 42
3 . . . . . 4 24
4 . . . . . 3 44
5-10 . . . . . 3

**Kull the Conqueror**
MARVEL, 1982
1-2 . . . . . 2

**Kull the Conqueror**
MARVEL, 1983
1-10 . . . . . 1

**Lady Death**
CHAOS!, 1998
1 . . . . . 3 25
1/Ltd. . . . . 4
2-16 . . . . . 3

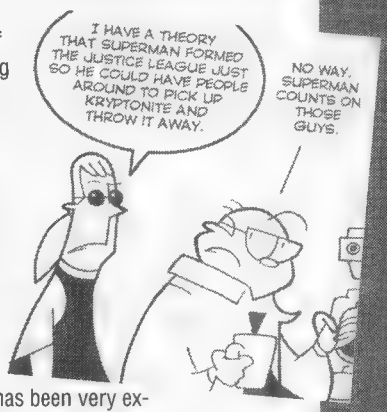
# CBG News Digest

## Scott Kurtz gives *PvP* free to newspapers

**Scott Kurtz**, writer and artist of the ***PvP*** comic book and online comic strip, announced at **Comic-Con International: San Diego** that he was taking on the established system of nation-wide comic syndicates. Kurtz made public an offer to provide free for publication an entire year's worth of pre-drawn *PvP* daily strips to any interested newspaper.

"I got a couple bites from some alternative and college papers, including an e-mail from ***The Daily Press*** in Virginia," Kurtz told ***CBG***. "Nothing from a major paper yet, but we didn't expect any of those to come to us. We're going to have to pursue them."

Major papers aren't the only segment of the industry Kurtz has to convince. He's also dealing with other artists who are unconvinced concerning the feasibility of his new model. "Reaction has been positive overall, with a few cartoonists crying foul," he said. "Most of them feel that, by giving away the strip, I'm devaluing their work. **Lee Salem** of Universal Press Syndicate even made a post about it on a message board. So everyone's talking about it."


I HAVE A THEORY THAT SUPERMAN FORMED THE JUSTICE LEAGUE JUST SO HE COULD HAVE PEOPLE AROUND TO PICK UP KRYPTONITE AND THROW IT AWAY.
NO WAY. SUPERMAN COUNTS ON THOSE GUYS.

One of his biggest fans has also expressed concerns about his plans. "Dad has been very excited and concerned about the whole ordeal," he said. Kurtz' father figures prominently in the online daily strips, though he has yet to appear in the Image comic book. "He wants to understand why I would want to go around the syndicates, rather than work with them."

Kurtz plans initially to release the comic strip in virtually unchanged format, "The plan is to offer the strip 'as-is' to anyone who wants it," he said. "That's Phase One. Mostly college and alt-weeklies will go for that. Then, we're going to see what makes more sense: editing existing dailies or just offering *PvP* to family-friendly papers as a Sunday-only feature (like the new ***Opus*** strip by **Berke Breathed**). The problem is we don't want to water down *PvP* on the website."

The goal of offering the comic strip for free distribution, according to Kurtz, is to get the mass market interested in the comic strip, which should (theoretically) draw them to *PvP Online* and from there to the Image *PvP* comic book, the Troll plush dolls, and so forth. Time will tell whether the new model will work. "In four years, *PvP* will be 10 years old," Kurtz said. "I hope to be up to #50 of the Image comic, have five or six collections sold in bookstores, and be in more than 100 newspapers. That's the *hope*. I may be flipping burgers."

***— James Mishler***

Journey - Lady $

| | Tom and Jerry | Roy Rogers | Santa Claus | Santa Claus | Jingle Bells | Popeye | Oswald Rabbit | Roy Rogers | Donald Duck | Tom and Jerry | Porky Pig | Krazy Kat | Roy Rogers | Mickey Mouse | Bugs Bunny |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
| | NOV 50 | DEC 50 | HOL 50 | HOL 50 | HOL 50 | JAN 50 | FEB 50 | MAR 51 | APR 51 | MAY 51 | JUN 51 | JUL 51 | AUG 51 | SEP 51 | OCT 51 |
| NM Price | $55 | $145 | $35 | $35 | $35 | $80 | $30 | $115 | $190 | $45 | $50 | $60 | $110 | $175 | $45 |

# Maniac Road Vol. 1

If you can believe manga and anime, those who want the newest consumer electronics go to the Akihabara district of Tokyo. There, three sisters — Haruna (the eldest, a Japanese maiden perfected), Isuzu (the middle child, disdainful and cruel), and Aoba (the youngest, an adorable poppet) — are about to lose their dead father's shabby hobby shop, when they step on their salvation in the form of creepy nerd Takezou.

**COMICSONE**
WRITER:
**SHINSUKE KURIHASHI**
ARTIST:
**SHINSUKE KURIHASHI**
**B/W • 200 Pgs.**
**$9.99**

Thrown out of his apartment, he takes up residence at the store, remaking it in his image in hopes of reversing its fortunes. Most of the plot involves his clash of wits with Mikasa, handsome CEO of an anime merchandise chain. They compete, not for the heart of fair Haruna, but for the title of Iron Nerd.

The "battles" involve everything from model-ship building to cosplay (dressing up like a favorite anime character). Along with being rich in geek-wish-fulfillment appeal (goon uses trivia to save adopted family of fabulous babes), there's a plea for tolerance for fanboys everywhere that will translate nicely into the American market.

★★★ **— S.A. Bennett**

www.comicsone.com
ISBN: 1-58899-012-5

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Lady Pendragon** IMAGE, 1998 | | |
| 0 | 3 | |
| 1-3 | 3 | |
| **Lady Pendragon** IMAGE, 1999 | | |
| 1-10 | 3 | |
| **Laff-a-Lympics** MARVEL, 1978 | | |
| 1 | 18 | |
| 2 | 10 | |
| 3-5 | 8 | |
| 6-13 | 6 | |
| **Lancelot Link, Secret Chimp** GOLD KEY, 1971 | | |
| 1 | 22 | |
| 2 | 14 | |
| 3-8 | 10 | |
| **Land of the Giants** GOLD KEY, 1968 | | |
| 1 | 30 | 112 |
| 2 | 18 | |
| 3-5 | 15 | |
| **Lassie** DELL, 1950 | | |
| 1 | 90 | |
| 2 | 54 | |
| 3-5 | 38 | |
| 6-10 | 26 | |
| 11-20 | 20 | |
| 21-23 | 18 | |
| 24-50 | 16 | |
| 51-70 | 13 | |
| **Last Days of the Justice Society Special** DC, 1986 | | |
| 1 | 3 | |
| **Laugh Comics** ARCHIE, 1946 | | |
| 20 | 200 | |
| 21-25 | 160 | |
| 26-30 | 130 | |
| 31-40 | 94 | |
| 41-50 | 62 | |
| 51-60 | 46 | |
| 61-70 | 30 | |
| 71-80 | 25 | |
| 81-90 | 20 | |
| 91-100 | 18 | |
| 101-130 | 15 | |
| 131-170 | 12 | |
| 171-189 | 9 | |
| 190-200 | 8 | |
| 201-250 | 6 | |
| 251-300 | 4 | |
| 301-350 | 3 | |
| 351-400 | 2 | |
| **Laurel and Hardy** DC, 1972 | | |
| 1 | 50 | |
| **Lawman** DELL, 1960 | | |
| 3-4 | 30 | |
| 5-11 | 26 | |
| **Leading Comics** DC, 1941 | | |
| 1 | 3500 | |
| 2 | 1100 | |
| 3 | 850 | |
| 4-5 | 675 | |
| 6-9 | 580 | |
| 10 | 580 | 1100 |
| 11-15 | 440 | |
| 16-22 | 70 | |
| 23 | 110 | |
| 24-30 | 55 | |
| 31-41 | 40 | |
| **Leading Screen Comics** DC, 1950 | | |
| 42 | 40 | |
| 43-60 | 30 | |
| 61-77 | 24 | |
| **League of Extraordinary Gentlemen** DC, 1999 | | |
| 1 | 6 | 28 |
| 2-4 | 4 | |
| 5 | 4 | 430 |
| 5/Recall | 25 | |
| 6 | 4 | |
| **Leave it to Beaver** DELL, 1962 | | |
| -207 | 100 | 351 |
| **Leave It To Binky** DC, 1948 | | |
| 1 | 200 | |
| 2 | 175 | |
| 3 | 110 | |
| 4 | 80 | |
| 5-6 | 55 | |
| 7-10 | 48 | |
| 11-20 | 35 | |
| 21-30 | 28 | |
| 31-40 | 24 | |
| 41-60 | 15 | |
| 61-71 | 5 | |
| **Leave It to Chance** IMAGE, 1996 | | |
| 1-12 | 3 | |
| **Legends** DC, 1986 | | |
| 1-6 | 3 | |
| **Legends of the DCU: Crisis** DC, 1999 | | |
| 1 | 5 | |
| **Legends of the DC Universe** DC, 1998 | | |
| 1-41 | 3 | |
| Giant 1-2 | 5 | |
| **L.E.G.I.O.N.** DC, 1989 | | |
| 1-70 | 2 | |
| Annual 1-5 | 4 | |
| **Legion** DC, 2001 | | |
| 1-36 | 3 | |
| **Legion Lost** DC, 2000 | | |
| 1-12 | 3 | |
| **Legionnaires** DC, 1993 | | |
| 0-49 | 2 | |
| 50 | 4 | |
| 51-80 | 2 | |
| Annual 1-3 | 3 | |
| **Legionnaires Three** DC, 1986 | | |
| 1-4 | 1 | |
| **Legion of Substitute Heroes Special** DC | | |
| 1 | 2 | |
| **Legion of Super-Heroes** DC, 1973 | | |
| 1 | 14 | 52 |
| 2 | 8 | |
| 3 | 7 | |
| 4 | 7 | 24 |
| **Legion of Super-Heroes** DC, 1980 | | |
| 259 | 4 | |
| 260-270 | 3 | |
| 271-284 | 2 | |
| 285 | 3 | |
| 286-313 | 2 | |
| Annual 1-3 | 2 | |
| **Legion of Super-Heroes** DC, 1984 | | |
| 1 | 5 | |
| 2-5 | 4 | |
| 6-36 | 2 | |
| 37-38 | 5 | |
| 39-63 | 3 | |
| Annual 1-4 | 2 | |
| **Legion of Super-Heroes** DC, 1989 | | |
| 0 | 2 | |
| 1 | 3 | |
| 2-49 | 2 | |
| 50 | 4 | |
| 51-99 | 2 | |
| 100 | 6 | |
| 101-123 | 2 | |
| 1000000 | 2 | |
| Annual 1-7 | 3 | |
| **Legion Worlds** DC, 2001 | | |
| 1-6 | 4 | |
| **Lethal Foes of Spider-Man** MARVEL, 1993 | | |
| 1-4 | 2 | |
| **Liberty Comics** GREEN, 1945 | | |
| 5-9 | 125 | |
| 10 | 90 | |
| 11 | 90 | 215 |
| 12-15 | 90 | |
| **Lidsville** GOLD KEY, 1972 | | |
| 1 | 20 | |
| 2 | 14 | |
| 3-5 | 12 | |
| **Life with Archie** ARCHIE, 1958 | | |
| 1 | 225 | |
| 2 | 110 | |
| 3-5 | 85 | |
| 6-10 | 55 | |
| 11-20 | 32 | |
| 21-31 | 25 | |
| 32-40 | 16 | |
| 41-50 | 12 | |
| 51-60 | 8 | |
| 61-70 | 5 | |
| 71-80 | 4 | |
| 81-120 | 3 | |
| 121-250 | 2 | |
| 251-285 | 1 | |
| **Limited Collectors' Edition** DC, 1973 | | |
| 20 ➥Rudolph | 32 | |
| 21 | 16 | |
| 22 | 14 | |
| 23 | 16 | |
| 24 ➥Rudolph | 26 | |
| 25 ➥Batman | 28 | |
| 27 | 16 | |
| 29 | 10 | |
| 30 | 12 | |
| 31 | 15 | |
| 32 | 10 | |
| 33 | 16 | |
| 34 | 12 | |
| 35 | 10 | |
| 36 | 16 | |
| 37 ➥Batman | 20 | |
| 38-39 | 10 | |
| 40 | 12 | |
| 41-43 | 10 | |
| 44 | 12 | |
| 45-47 | 10 | |
| 48 | 12 | |
| 49-50 | 10 | |
| 51 | 12 | |
| 52 | 10 | |
| 57-59 | 14 | |
| **Little Archie** ARCHIE, 1956 | | |
| 1 | 525 | |
| 2 | 210 | |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

## RETROVIEW
## The Batman Adventures #28 ★★★

**"Twelve Days of Madness"**

**The strange Dr. Heimlich has a new, unusual technique to treat The Joker's psychosis. Meanwhile, Gotham City's councilmen are going crazy...**

Corny, crazy, insane — this is a worthy Joker-Harley Quinn issue. Even so, the story seems light: almost too light. More substance would have been good — the problem may well have been that The Joker was stuck in the confines of Arkham Asylum, since, when he is allowed to run wild, things get really, really crazy. Within those confines, it is an excellent story, but a reader must wonder if there could have been more.

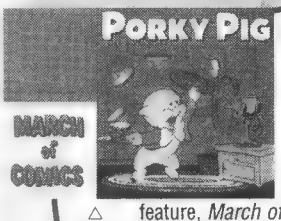
**DC Comics**
**Jan 1995 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

No CGC copies

**Then $1.50 NOW $2**

## PORKY PIG




△ #99

*Boys' and Girls'* **MARCH OF COMICS**

***March* gets shorter**

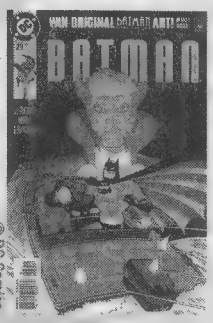
With issue #78's Gene Autry feature, *March of Comics* ended its initial run as a full-sized comic book. Beginning with #79, issues went to 5 by 7 inches, basically half the height of a regular comic book of the day. Years later, they'd switch back from horizontal to vertical layout.

image © 1953 Leon Schlesinger

| | Andy, Woody | Roy Rogers | Gene Autry | Andy Panda | Popeye | Oswald Rabbit | Tarzan | Bugs Bunny | Henry | Woody Woodpecker |
|---|---|---|---|---|---|---|---|---|---|---|
| | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 |
| | NOV 51 | DEC 51 | HOL 51 | JAN 52 | FEB 52 | MAR 52 | APR 52 | MAY 52 | JUN 52 | JUL 52 |
| NM Price | $50 | $110 | $90 | $30 | $65 | $25 | $90 | $40 | $35 | $30 |

THE BOTTOM LINE

## The Batman Adventures #29 ★★★★




© DC Comics

**DC Comics**
**Feb 1995 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "Demon Seed"

**Ra's Al Ghul has disappeared, but a new, secretive foe has taken his place. Can The Detective and Talia discover the villain's plans before it is too late?**

This is the best issue of the entire series — and, perhaps, one of the better Batman stories ever. This issue has Batman facing, not only his greatest foe, but also his own inner demons. It is a story about secrets, mysteries, and great danger, both to the world and to the souls of Bruce Wayne and Talia. The choices made, the actions taken, are the things that legends are made of.

No CGC copies — **Then $1.50 NOW $2**

LOOSE SLABBED
Near Mint CGC 9.4 NM

3 . . . . . 150
4-5 . . . . . 115
6-10 . . . . . 80
11-20 . . . . 52
21-40 . . . . 32
41-59 . . . . 22
60 . . . . . 22 40
➥Giant-size
61-80 . . . . 16
81-100 . . . 11
101-120 . . . 6
121-140 . . . 4
141-180 . . . 3

**Little Lulu**
DELL, 1948
1 . . . . . 550
2 . . . . . 285
3 . . . . . 225
4-5 . . . . . 200
6-10 . . . . 165
11-20 . . . 125
21-30 . . . 105
31-38 . . . . 90
39 . . . . . 125
40 . . . . . 90
41-50 . . . . 70
51-60 . . . . 60
61-70 . . . . 55
71-80 . . . . 45
81-90 . . . . 40
91-99 . . . . 35
100 . . . . . 50
101-140 . . 28
141-160 . . 25
161-164 . . 20
165 . . . . . 70 148
➥...in Paris

166 . . . . . 70
➥Christmas Diary
167-180 . . 20
181-200 . . 15
201-220 . . . 9
221-240 . . . 6
241-250 . . . 4
251-259 . . . 3
260 . . . . . 125
➥Sold only in packs
261-268 . . 15

**Lobo**
DC, 1990
1 . . . . . 3
2-4 . . . . . 2

**Lobo**
DC, 1993
0-64 . . . . . 3
1000000 . . . 3
Annual 1-3 . 4

**Lobo Unbound**
DC, 2003
1-5 . . . . . 3

**Logan's Run**
MARVEL, 1977
1 . . . . . 3 23
2-5 . . . . . 2
6 . . . . . 4
➥Thanos back-up
7 . . . . . 2

**Lois Lane**
DC, 1986
1-2 . . . . . 2

**Lone Gunmen**
DARK HORSE, 2001
Special 1 . . . 3

**Lone Ranger**
DELL, 1948
1 . . . . . 660
2 . . . . . 360
3 . . . . . 265
4-5 . . . . . 230
6-7 . . . . . 195
8 . . . . . 275
➥Lone Ranger origin
9-10 . . . . 195
11-20 . . . 138
21-30 . . . 100
31-40 . . . . 75
41-50 . . . . 58
51-60 . . . . 50
61-70 . . . . 48
71-100 . . . 37
101-111 . . 30
112 . . . . . 55
113-145 . . 45

**Lone Wolf and Cub**
FIRST, 1987
1 . . . . . 6 18
2-38 . . . . . 3
39 . . . . . 6
➥Giant-size
40-49 . . . . . 4

**Long, Hot Summer**
DC, 1995
1-3 . . . . . 3

**Looney Tunes: Back in Action**
DC, 2003
1 . . . . . 4

**Looney Tunes**
GOLD KEY, 1975
1 . . . . . 12
2-5 . . . . . 7
6-10 . . . . . 4
11-47 . . . . . 2

**Looney Tunes**
DC, 1994
1-116 . . . . . 2

**Looney Tunes and Merrie Melodies**
DELL, 1941
1 . . . . . 9500
2 . . . . . 1750
3 . . . . . 1100
4-5 . . . . . 850
6-10 . . . . 575
11-15 . . . 425
16-20 . . . 350
21-29 . . . 265
30-40 . . . 200
41-50 . . . 140
51-60 . . . 110
61-70 . . . . 85
71-80 . . . . 60
81-90 . . . . 45
91-99 . . . . 32
100 . . . . . 38
101-110 . . 22
111-120 . . 20
121-130 . . 18
131-140 . . 15
141-150 . . 12
151-170 . . 10
171-200 . . . 8
201-221 . . . 6
222-246 . . . 4

**Looney Tunes Magazine**
DC, 1994
1 . . . . . 3
2-20 . . . . . 2

**Losers Special**
DC, 1985
1 . . . . . 3

**Lost in Space**
INNOVATION, 1991
1-12 . . . . . 3
13-13/Gold . . 5
14-18 . . . . . 3
Annual 1 . . . 3 26
Special 1-2 . 3

**Lucy Show**
GOLD KEY, 1963
1 . . . . . 65
2 . . . . . 40
3-5 . . . . . 32

**Machine Man**
MARVEL, 1978
1 . . . . . 3 20
2-6 . . . . . 2
7 . . . . . 2 14
8-17 . . . . . 2
18 . . . . . 2 20
➥Alpha Flight app.
19 . . . . . 13
➥1st Jack O'Lantern

**Machine Man**
MARVEL, 1984
1-4 . . . . . 2

**Machine Man 2020**
MARVEL, 1984
1-2 . . . . . 2

**Mad**
E.C., 1952
1 . . . . . 5100
2 . . . . . 1250
3 . . . . . 700 2619
4 . . . . . 700 2200
5 . . . . . 1200
➥Low distribution
6-11 . . . . 525
12-18 . . . 425
19 . . . . . 425 780

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Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

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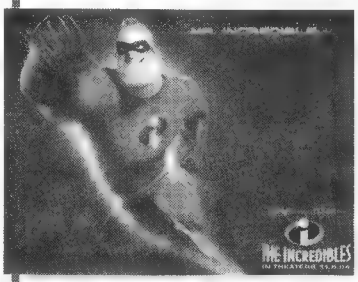
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

# CBG News Digest

## Dark Horse to publish *Incredibles* adaptation




**Dark Horse Comics** has announced the November publication of an adaptation of ***The Incredibles***, the Disney/Pixar computer-generated animated feature film in the tradition of ***Toy Story*** and ***Monsters, Inc.*** *The Incredibles* is the story of a family of super-heroes in hiding — forced into suburbia and common, everyday lives by a spate of lawsuits from the very people they saved.

The story follows the further misadventures of Mr. Incredible, known now simply as Bob Parr, as he tries to relive his golden age of heroism — and things naturally go awry.

The movie releases nationwide Nov. 5, while the first issue of the four-part adaptation of the movie (featuring the art of *The Incredibles* storyboard artist **Ricardo Curtis**) hits store shelves Nov. 24.

## Keenspot buys high school

**Keenspot Comics** founder **Chris Crosby** and Keen-Mom **Teri Crosby** moved from California to Cresbard, N.D. (population 143), where they bought the former Cresbard High School. The school, which sold for $36,000, is being converted to living quarters and business space.

The Cresbard town council is in negotiations with the Crosbys to allow town residents to continue to use the old school gym, perhaps maintain a town library, and even convert the football field to a drive-in movie theater.

Keenspot continues to host more than 50 online comic strips through ***keenspot.com*** and provide a place for more than 6,000 comic strips through ***keenspace.com***. Crosby said he plans further expansion of the print comic-book line in comics shops, specialty stores, and mass markets, as well as expansion into animated features.

## DK readies *DC Encyclopedia*

This October, **DK Publishing**, publishers of *Wonder Woman: The Ultimate Guide to the Amazon Princess*; *Superman: The Ultimate Guide to the Man of Steel*; *Batman: The Ultimate Guide to the Dark Knight*; and other DC Comics character books, will release a massive 352-page ***DC Comics Encyclopedia***.

The volume will include details on more than 1,000 DC Comics characters covering the last 60 years of DC continuity. The coffee-table book retails at $40.

***— James Mishler***

Lady - Map $

| 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Roy Rogers | Krazy Kat | Tom and Jerry | Porky Pig | Gene Autry | Roy Rogers & Santa | Christmas with Santa | Woody Woodpecker | Indian Chief | Oswald Rabbit | Popeye | Bugs Bunny | Tarzan | Porky Pig | Roy Rogers |
| AUG 52 | SEP 52 | OCT 52 | NOV 52 | DEC 52 | HOL 52 | HOL 52 | JAN 53 | FEB 53 | MAR 53 | APR 53 | MAY 53 | JUN 53 | JUL 53 | AUG 53 |
| NM Price $120 | $55 | $45 | $30 | $120 | $115 | $28 | $20 | $55 | $25 | $50 | $35 | $85 | $25 | $80 |

# Mobile Suit Gundam

Fans who can't get enough of all the variations and timelines of *Mobile Suit Gundam* can now buy this beefy novelization written by its director, Yoshiyuki Tomino.

**STONE BRIDGE PRESS**
WRITER:
**YOSHIYUKI TOMINO**
**B/W • 480 Pgs.**
**$14.95**

This reinterpretation of the 1979 animated classic was originally published in English in 1990, but this new edition (actually a collected trilogy) has better timing, since *Gundam* subsequently has successfully converted Western fans via TV and toys.

This is science fiction for the hyperactive animaniac who can differentiate between Amuro Ray and Char Aznable without any visual aids. With a few sparse illustrations, the narrative dives headfirst into the universal century and the eternal conflict between the Earth Federation and Zeon colonial warriors.

Translator Fred Schodt tries to keep the story moving in the face of the traps of interminable terminology and audience expectations. The hardcore will get their yen's worth, but others will wish that a glossary and character profiles had been included.

★★★ — **Oliver Chin**

www.stonebridge.com
ISBN: 1-880656-86-8

LOOSE / SLABBED — Near Mint CGC 9.4 NM

**Mad**
CONTINUED
20 . . . . . 300
21 . . . . . 300 435
22 . . . . . 300 782
23 . . . . . 300
24 . . . . . 785
➥1st magazine issue
25 . . . . . 300
26-27 . . . 250
28-29 . . . 225
30 . . . . . 350
31 . . . . . 200
32 . . . . . 175
33 . . . . . 165
34-35 . . . 140
36-40 . . . 110
41-50 . . . . 80
51 . . . . . 60
52 . . . . . 60 215
53-60 . . . . 60
61-70 . . . . 48
71-80 . . . . 36
81-100 . . . 32
101-120 . . 18
121 . . . . . 22
122 . . . . . 18
123-140 . . 15
141-150 . . 12
151-160 . . . 9
161-170 . . . 8
171-189 . . . 7
190-200 . . . 5
201-220 . . . 4
221-260 . . . 3
261-342 . . . 2
343-417 . . . 3
418-426 . . . 4

**Mage**
COMICO, 1984
1 . . . . . 5
2 . . . . . 4
3-5 . . . . . 3
6 . . . . . 15
➥1st Grendel
7 . . . . . 8
8-14 . . . . . 4
15 . . . . . 6

**Mage**
IMAGE, 1997
0 . . . . . 3
1 . . . . . 4
1/3D . . . . . 5
2-15 . . . . . 3
15/Variant . . . 6

**Magik**
MARVEL, 1983
1-4 . . . . . 2

**Magneto**
MARVEL, 1993
0 . . . . . 3

**Magneto and the Magnetic Men**
MARVEL, 1996
1 . . . . . 2 14

**Magneto**
MARVEL, 1996
1-4 . . . . . 2

**Magnus, Robot Fighter**
GOLD KEY, 1963
1 . . . . . 110
2-3 . . . . . 65
4-10 . . . . . 30
11-13 . . . . 18
14 . . . . . 18 91
15-20 . . . . 18
21-28 . . . . 12
29-46 . . . . . 5

**Magnus Robot Fighter**
VALIANT, 1991
0 . . . . . 8 30
1 . . . . . 4 △ 26
2 . . . . . 3 ▽ 15
3-4 . . . . . 3
5 . . . . . 2 12
6 . . . . . 2 15
7-11 . . . . . 2
12 . . . . . 5 27
13-21 . . . . . 2
21/Gold . . . . 3
22-24 . . . . . 2
25-63 . . . . . 3
64 . . . . . 2 24
Yearbook 1 . 4

**Man-Bat**
DC, 1975
1 . . . . . 6 ▽ 30
2 . . . . . 4 17

**Man-Bat**
DC, 1984
1 . . . . . 3

**Man-Bat**
DC, 1996
1-3 . . . . . 3

**Man from Atlantis**
MARVEL, 1978
1 . . . . . 3 13
2-7 . . . . . 2

**Man from U.N.C.L.E.**
GOLD KEY, 1965
1 . . . . . 45
2 . . . . . 30
3-5 . . . . . 20
6-10 . . . . . 15
11-19 . . . . 14
20 . . . . . 14 124
21-22 . . . . . 8

**Manhunter**
DC, 1984
1 . . . . . 3

**Manhunter**
DC, 1988
1 . . . . . 2
2-24 . . . . . 1

**Manhunter**
DC, 1994
0-12 . . . . . 2

**Manhunter: The Special Edition**
DC, 1999
1 . . . . . 10

**Man-Thing**
MARVEL, 1974
1 . . . . . 10 91
2 . . . . . 7 26
3 . . . . . 6 80
4 . . . . . 4
5 . . . . . 4 22
6-22 . . . . . 3

**Man-Thing**
MARVEL, 1979
1 . . . . . 3 15
2-11 . . . . . 2

**Man-Thing**
MARVEL, 1997
1-8 . . . . . 3

**Many Loves of Dobie Gillis**
DC, 1960
1 . . . . . 85
2 . . . . . 65
3-5 . . . . . 45
6-10 . . . . . 35
11-26 . . . . 24

**Marc Spector: Moon Knight**
MARVEL, 1989
1-54 . . . . . 2
55 . . . . . 3 18
56-60 . . . . . 2
Special 1 . . . 3

**Martha Washington Goes to War**
DARK HORSE, 1994
1-5 . . . . . 3

**Martian Manhunter**
DC, 1998
0-36 . . . . . 2
Annual 1-2 . 3

**Marvel Adventure**
MARVEL, 1975
1 . . . . . 4 27
2-6 . . . . . 3
3-6/30 cent . 20

**Marvel Age: Fantastic Four**
MARVEL, 2004
1-4 . . . . . 2

**Marvel Age: Spider-Man**
MARVEL, 2004
1-4 . . . . . 3
5-8 . . . . . 2

**Marvel and DC Present**
MARVEL, 1982
1 . . . . . 12 17

**Marvel Chillers**
MARVEL, 1975
1 . . . . . 5 38
2 . . . . . 3
3 . . . . . 5 48
4-5 . . . . . 3
4-5/30 cent . 20
6 . . . . . 3 16
6/30 cent . . 20
7 . . . . . 3

**Marvel Classics Comics**
MARVEL, 1976
1 . . . . . 7
2 . . . . . 5
3 . . . . . 5 8
4 . . . . . 5 10
5-27 . . . . . 4
28 . . . . . 8 21
➥1st Mike Golden art
29-36 . . . . . 4

**Marvel Comics Presents**
MARVEL, 1988
1 . . . . . 4 18
2-71 . . . . . 2
72 . . . . . 4 19
73 . . . . . 3
74 . . . . . 3 13
75-77 . . . . . 3
78 . . . . . 3 13
79-86 . . . . . 3
87-175 . . . . 2

**Marvel Double Feature**
MARVEL, 1973
1 . . . . . 4 140
2-3 . . . . . 4
4-15 . . . . . 3
15/30 cent . 20
16 . . . . . 3
16/30 cent . 20
17-21 . . . . . 3

**Marvel Family**
FAWCETT, 1945
1 . . . . . 1100
2 . . . . . 525
3 . . . . . 425
4-5 . . . . . 315
6-10 . . . . 265
11-20 . . . 200
21-30 . . . 165
31-40 . . . 135
41-70 . . . 100
71-81 . . . . 85
82-89 . . . . 75

**Marvel Fanfare**
MARVEL, 1982
1 . . . . . 5 15
2 . . . . . 3 18
3-60 . . . . . 2

**Marvel Fanfare**
MARVEL, 1996
1-6 . . . . . 2

**Marvel Feature**
MARVEL, 1971
1 . . . . . 85 394

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RETROVIEW

## The Batman Adventures #30 ★★★½

**"Natural Born Loser"**

**All Marty has to do to get the Great Pearl Treasure is get through the Mastermind, the Perfesser, and Mr. Nice. Not as easy as it sounds...**

It's a shame this mad trio only ever appeared in *The Batman Adventures* comic book and cartoons — the characters are fascinating villains. The origin stories told herein are entertaining, amusing, and, from a certain perspective, frightening. The whole setup really is little more than an opportunity to get to know these guys better, and Batman makes little more than a (very minor) cameo appearance.

**DC Comics**
**Mar 1995 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC copies

**Then $1.50 NOW $2**

© DC Comics

△ #114

*Boys' and Girls'*
**MARCH OF COMICS**

**Familiar faces**

The mix of characters appearing in *March of Comics* reflected what was appearing in comics by Western Printing's Dell imprint at the time, since the rights issues had already been worked out.

© 1954 Edgar Rice Burroughs

| | Henry | Tom Corbett | Tom and Jerry | Gene Autry | Roy Rogers | Santa's Helpers | | Fun with Santa | Woody Woodpecker | Indian Chief |
|---|---|---|---|---|---|---|---|---|---|---|
| | 101 SEP 53 | 102 OCT 53 | 103 NOV 53 | 104 DEC 53 | 105 HOL 53 | 106 HOL 53 | Existence of #107 doubtful | 108 HOL 53 | 109 JAN 54 | 110 FEB 54 |
| NM Price | $20 | $110 | $25 | $80 | $65 | $30 | | $30 | $20 | $40 |

THE BOTTOM LINE

## The Batman Adventures #31 ★★★

© DC Comics

**DC Comics**
**Apr 1995 • 22 pp.**
**Writer:** Alan Grant
**Pencils:** Dev Madan
**Inks:** Rich Burchett
**Cover:** Dev Madan

### "Anarky"

**Anarky, the hero of the masses, is putting rich industrialists on trial on public television. Bruce Wayne is caught in his latest caper; can Robin save the day?**

A good, solid story features a major missed opportunity: no Batgirl! Batgirl would have given an unusual perspective on the action and further added to the youthful mix. Otherwise, the tale is basic, with little real detective work. There are also a few errors in the script, with characters misidentified or knowing more than they should. Chalk it up to a different creative team.

**No CGC copies** **Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2 | 40 | 175 |
| 3 | 35 | 87 |
| 4 | 12 | |
| 5 | 6 | 38 |
| 6-10 | 6 | |
| 11 ➥Thing vs. Hulk | 11 | 220 |
| 12 | 9 | 97 |

**Marvel Feature**
MARVEL, 1975

| | | |
|---|---|---|
| 1 | 5 | 35 |
| 2-4 | 3 | |
| 4/30 cent | 20 | 179 |
| 5 | 3 | |
| 5/30 cent | 20 | |
| 6 | 3 | 35 |
| 7 | 3 | 31 |

**Marvel Knights**
MARVEL, 2000

| | | |
|---|---|---|
| 1 | 4 | |
| 2-15 | 3 | |

**Marvel Knights**
MARVEL, 2002

| | | |
|---|---|---|
| 1-6 | 3 | |

**Marvel Knights Spider-Man**
MARVEL, 2004

| | | |
|---|---|---|
| 1 | 4 | |
| 2-4 | 3 | |

**Marvel Mangaverse: Spider-Man**
MARVEL, 2002

| | | |
|---|---|---|
| 1 | 2 | 12 |

**Marvel Movie Premiere**
MARVEL

| | | |
|---|---|---|
| 1 | 3 | 26 |

**Marvel Premiere**
MARVEL, 1972

| | | |
|---|---|---|
| 1 ▽ | 18 | 130 |
| 2 | 12 | 44 |
| 3 | 16 | 104 |
| 4 | 8 | 37 |
| 5-7 | 6 | |
| 8 | 6 | 43 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 9 | 6 | |
| 10 | 9 | |
| 11-12 | 5 | |
| 13 | 5 | 34 |
| 14 | 5 | 47 |
| 15 ▽ ➥1st Iron Fist | 40 | 310 |
| 16 ➥2nd Iron Fist | 20 | 66 |
| 17 | 10 | 47 |
| 18 | 10 | 49 |
| 19 | 10 | |
| 20 △ | 10 | 35 |
| 21 | 10 | 56 |
| 22 | 10 | 34 |
| 23 | 10 | 17 |
| 24 | 10 | 31 |
| 25 △ | 15 | 51 |
| 26 | 4 | |
| 27 | 4 | 38 |
| 28 | 5 | 53 |
| 29-30 | 3 | |
| 29-30/30 cent | 20 | |
| 31 | 2 | |
| 31/30 cent | 20 | |
| 32 | 2 | 13 |
| 33-36 | 2 | |
| 36/35 cent | 15 | |
| 37 | 2 | |
| 37/35 cent | 15 | |
| 38 | 2 | 16 |
| 38/35 cent | 15 | 16 |
| 39 | 2 | |
| 40 | 2 | 20 |
| 41-49 | 2 | |
| 50 ➥1st Alice Cooper | 13 | 31 |
| 51-56 | 2 | |
| 57 | 4 | 21 |
| 58-61 | 2 | |

**Marvel Presents**
MARVEL, 1975

| | | |
|---|---|---|
| 1 | 4 | |
| 2 | 3 | 20 |
| 3 | 4 | 48 |
| 4-6 | 4 | |
| 4-6/30 cent | 20 | |
| 7-10 | 4 | |
| 11 | 4 | 14 |
| 12 | 4 | |

**Marvel Preview**
MARVEL, 1975

| | | |
|---|---|---|
| 1 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 2 ➥Punisher origin | 25 | 185 |
| 3 ➥Blade app. | 5 | |
| 4-7 | 3 | |
| 8 ➥Blade app. | 5 | |
| 9-24 | 3 | |

**Marvels**
MARVEL, 1994

| | | |
|---|---|---|
| 0 | 4 | |
| 1 | 5 | |
| 2 ▽ | 5 | 13 |
| 3-4 | 5 | |

**Marvel's Greatest Comics**
MARVEL, 1969

| | | |
|---|---|---|
| 23-31 | 6 | |
| 32 △ | 6 | 53 |
| 33-37 | 5 | |
| 38-63 | 3 | |
| 63/30 cent | 20 | |
| 64 | 3 | |
| 64/30 cent | 20 | |
| 65-70 | 3 | |
| 71-96 | 2 | |

**Marvel 1602**
MARVEL, 2003

| | | |
|---|---|---|
| 1 △ | 4 | 13 |
| 2-8 | 4 | |

**Marvel Spotlight**
MARVEL, 1971

| | | |
|---|---|---|
| 1 △ | 10 | 71 |
| 2 ➥1st Werewolf | 36 | 482 |
| 3 | 16 | 109 |
| 4 | 16 | 98 |
| 5 ➥1st Ghost Rider | 60 | 940 |
| 6 | 22 | 153 |
| 7 | 18 | 121 |
| 8 ▽ | 18 | 81 |
| 9 △ | 13 | 110 |
| 10 | 13 | 134 |
| 11 | 13 | 72 |
| 12 | 13 | 77 |
| 13 | 7 | |
| 14-20 | 5 | |
| 21 | 5 | 34 |
| 22-24 | 5 | |
| 25-27 | 3 | |
| 27/30 cent | 20 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 28 ▽ | 8 | 45 |
| 28/30 cent | 18 | |
| 29 | 6 | 28 |
| 29/30 cent | 15 | |
| 30-31 | 3 | |
| 32 △ | 7 | 39 |
| 33 | 3 | |

**Marvel Super Action**
MARVEL, 1977

| | | |
|---|---|---|
| 1 | 4 | 27 |
| 2-3 | 3 | |
| 3/35 cent | 15 | |
| 4 | 3 | |
| 5-37 | 2 | |

**Marvel Super Action (Magazine)**
MARVEL, 1976

| | | |
|---|---|---|
| 1 | 30 | 124 |

**Marvel Super-Heroes**
MARVEL, 1966

| | | |
|---|---|---|
| 12 ➥1st Captain Mar-vell | 45 | 407 |
| 13 | 26 | 118 |
| 14 ➥Reprints 1st Kirby | 40 | 270 |
| 15 | 10 | 151 |
| 16 | 10 | |
| 17 | 10 | 78 |
| 18 ➥1st Guardians | 22 | |
| 19-20 | 9 | |
| 21-26 | 6 | |
| 27 | 6 | 49 |
| 28 | 6 | |
| 29 | 6 | 38 |
| 30 | 6 | |
| 31 △ | 6 | 99 |
| 32-58 | 3 | |
| 57-58/30 cent | 20 | |
| 59-80 | 3 | |
| 81-105 | 2 | |
| Special 1 ➥1966 one-shot | 40 | 113 |

**Marvel Super Heroes Secret Wars**
MARVEL, 1984

| | | |
|---|---|---|
| 1 | 3 | 15 |
| 2 | 2 | |
| 3 | 2 | 18 |
| 4-7 | 3 | |
| 8 | 11 | 28 |
| 9-10 | 2 | |
| 11 | 2 | 11 |
| 12 | 2 | |

**Marvel Super Special**
MARVEL, 1977

| | | |
|---|---|---|
| 1 | 45 | |
| 2-3 | 6 | |
| 4 | 20 | |
| 5 | 25 | 216 |
| 6-7 | 4 | |
| 8 | 6 | |
| 9-15 | 5 | |
| 16 | 6 | |
| 17-41 | 4 | |

**Marvel Tales**
MARVEL, 1964

| | | |
|---|---|---|
| 1 | 165 | |
| 2 | 85 | 270 |
| 3 | 40 | |
| 4 | 22 | 92 |
| 5 | 22 | |
| 6-9 | 16 | |
| 10 | 15 | |
| 11-13 | 10 | |
| 14 | 10 | 53 |

# CBG News Digest

## *Hibbs vs. Marvel* nears end

The **Hibbs vs. Marvel** class-action lawsuit, in which retailer **Brian Hibbs** of Comix Experience sued **Marvel** over that company's returns policy, may be nearing its end. Marvel and the lawyers representing the class came to a conditional settlement agreement in December 2003. Since then, Marvel has cross-indexed the court-determined list of "late" and "different" comic books with Diamond's shipping records to determine the amount of credit each retailer is eligible to receive: a process that required several months.

Hibbs encouraged retailers who purchased Marvel comic books between Jan. 1, 1998, and March 31, 2003, to watch their mailboxes for the class-settlement package and read all materials therein carefully before deciding whether to opt in or out.

Marvel sent out the Marvel class settlement package to applicable members of the suit, which included all comic-book stores that bought Marvel comics during the period in which Marvel refused to accept returnable comics under its own returns policy. Provided no more than 10% of the stores decline the settlement offer, members of the settlement class will receive a share of the settlement, based on the number of returnable comic books they bought from Diamond during the period in question.

"I encourage readers of ***Comics Buyer's Guide*** to check with their friends and contacts who owned stores that have gone out of business, who were buying Marvel from January 1998 and March 2003, to see if they got their package," Hibbs told ***CBG***.

Hibbs emphasized that, even if a retailer is no longer in business, if he or she purchased applicable Marvel comics during the applicable period, the former retailer is still eligible to receive the credit voucher.

Hibbs said that he and several other retail stores are working on an agreement to buy the credits at full face value from retailers who are no longer in the business or who no longer carry Marvel comic books.

## *G.I. Joe* #33 back to press

**Devil's Due Publishing** has announced it will release a 3,000-copy second printing of its ***G.I. Joe*** **#33**.

The new version will carry a sketch cover variant by **Michael Turner**. No more copies of the first printing are available from the publisher.

The preceding issue had ended with both General Hawk (leader of the G.I. Joe team) and Cobra Commander shot and left for dead at a battle site, making #33's contents a pivotal storyline. The first printing had two covers in a 50/50 split: one by Turner and the other by **Tommy Castillo**.

*— James Mishler*

Mad - Marvel

| | Oswald Rabbit | Henry | Porky Pig | Tarzan | Bugs Bunny | Roy Rogers | Popeye | Flash Gordon | Tom and Jerry | Gene Autry | Roy Rogers | Santa's Surprise | Santa's Xmas Book | Woody Woodpecker | Tarzan |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 |
| | MAR 54 | APR 54 | MAY 54 | JUN 54 | JUL 54 | AUG 54 | SEP 54 | OCT 54 | NOV 54 | DEC 54 | HOL 54 | HOL 54 | HOL 54 | JAN 55 | FEB 55 |
| NM Price | $25 | $20 | $20 | $75 | $25 | $65 | $50 | $75 | $20 | $70 | $70 | $26 | $26 | $18 | $75 |

# Olympus Heights #1

This has all the trappings of a light-hearted family film.

It has a good-hearted protagonist, Oliver Dobbs, curator of a Greek history museum in rural Indiana. (Huh?)

He has: a sleazy, glory-seeking boss, Seymour K. Fitts; a potential love interest, Thalia; and a mysterious and scary neighbor, Mr. Smith (think of *Home Alone*).

**IDW**
WRITER:
**KEVIN MUNROE**
ARTIST:
**KEVIN MUNROE**
**Color • 32 Pgs.**
**$3.99**

Smith has a secret. He's really Zeus and, like a bearded Buffy, he hunts creatures from Greek mythology in rural Indiana. (Huh? again.)

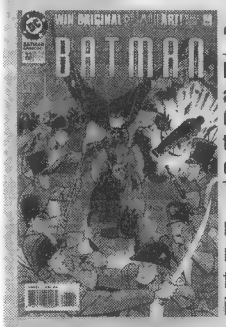
Why creatures from Greek mythology are running around rural Indiana is not yet evident.

The cover conveys a serious monster-hunter saga, but the guts of the book are more cartoony. This is a story with heart, rather than a story with dismemberment. Truly interested readers may miss it, and, while there is action, those hoping to see gore will not find it here.

**★★½ — Jack Abramowitz**

www.ideaanddesignworks.com

## RETROVIEW
## The Batman Adventures #32 ★




### "A Soldier's Tale"

**Men wearing Napoleonic uniforms are turning up dead in the streets of Gotham, which is strange even for that city. When they end up being criminals, mystery piles on mystery.**

While it's good to see what is mostly a pure mystery in this series, it could have been done far, far more skillfully than it was. As it stands, the story is just plain corny — and not in a good Joker-Harley Quinn style. Even a simple gangster-caper story would have been preferable to this example of ugliness and madness. This is an issue only for completists.

**DC Comics**
**Jun 1995 • 22 pp.**
**Writer:** Dan Raspler
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

No CGC copies

**Then $1.50 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Marvel Tales** | | |
| MARVEL, CONTINUED | | |
| 14 | 10 | 53 |
| 15 | 10 | 121 |
| 16-17 | 10 | |
| 18 | 10 | 68 |
| 19 | 10 | |
| 20 | 10 | 67 |
| 21-31 | 8 | |
| 32 | 8 | 42 |
| 33 | 3 | 45 |
| 34-70 | 3 | |
| 67-70/30 cent | 20 | |
| 71-97 | 2 | |
| 80-84/35 cent | 15 | |
| 85-97 | 2 | |
| 98-99 | 5 | |
| 100 | 2 | 18 |
| 101-105 | 2 | |
| 106 | 4 | |
| 107-136 | 2 | |
| 137-138 | 5 | |
| 139-144 | 3 | |
| 145-286 | 2 | |
| 286/Collector's | 3 | |
| 287-291 | 2 | |
| **Marvel Team-Up** | | |
| MARVEL, 1972 | | |
| 1 | 150 ▽ | 644 |
| 2 | 32 | 107 |
| 3 | 32 ▲ | 95 |
| 4 | 32 ▽ | 172 |
| 5 | 16 | 83 |
| 6 | 16 | 58 |
| 7 | 16 | |
| 8 | 16 | 67 |
| 9 | 16 ▽ | 64 |
| 10 | 16 | 78 |
| 11 | 13 | |
| 12 | 13 | 90 |
| 13 | 13 | 48 |
| 14 | 13 | |
| 15 | 13 | 63 |
| 16 | 13 | 40 |
| 17 | 13 | |
| 18 | 13 | 51 |
| 19 | 13 | |
| 20 | 13 | 59 |
| 21-23 | 8 | |
| 24 | 8 △ | 34 |
| 25-31 | 8 | |
| 32-41 | 5 | |
| 42 | 5 | 29 |
| 43-46 | 5 | |
| 44-48/30 cent | 20 | |
| 47-52 | 4 | |
| 49-52 | 4 | |
| 53 ➥X-Men app. | 15 △ | 64 |
| 54 | 4 △ | 30 |
| 55-57 | 4 | |
| 58 | 4 | 18 |
| 58/35 cent | 15 | |
| 59-60 | 4 | |
| 59-60/35 cent | 15 | |
| 61-62 | 4 | 19 |
| 61-62/35 cent | 15 | |
| 63-65 | 4 | |
| 66 ➥Captain Britain app. | 7 | 33 |
| 67-76 | 4 | |
| 77 | 4 | 23 |
| 78-93 | 4 | |
| 94 | 4 | 17 |
| 95-99 | 3 | |
| 100 | 6 | 22 |
| 101 | 3 | |
| 102 | 3 | 10 |
| 103-116 | 3 | |
| 117 | 3 | 14 |
| 118-125 | 3 | |
| 126 | 3 | 17 |
| 127-147 | 3 | |
| 148 | 3 | 10 |
| 149 | 3 | |
| 150 | 3 | 15 |
| Annual 1 | 30 △ | 119 |
| Annual 2 | 6 | |
| Annual 3 | 4 | |
| Annual 4-6 | 3 | |
| Annual 7 | 2 | |
| **Marvel Two-in-One** | | |
| MARVEL, 1974 | | |
| 1 | 22 ▽ | 196 |
| 2 | 9 | 42 |
| 3 | 7 | 40 |
| 4 | 7 | |
| 5-6 | 8 | |
| 7 | 5 | 22 |
| 8-10 | 5 | |
| 11 | 3 | |
| 12 | 3 | 24 |
| 13-18 | 3 | |
| 15-18/30 cent | 20 | |
| 19-24 | 3 | |
| 25 | 3 | 23 |
| 26-31 | 2 | |
| 28-31/35 cent | 15 | |
| 32-50 | 2 | |
| 51 | 3 | 17 |
| 52 | 2 | 16 |
| 53 | 2 | |
| 54 | 4 | |
| 55-99 | 2 | |
| 100 | 3 | |
| Annual 1 | 4 | |
| Annual 2 ➥Warlock dies | 16 | 51 |
| Annual 3-4 | 2 | |
| Annual 5 | 3 | |
| Annual 6-7 | 2 | |
| **Marvel Versus DC** | | |
| DC, 1996 | | |
| 1-4 | 4 | |
| Ashcan 1 | 1 | |
| **Mask** | | |
| DARK HORSE, 1991 | | |
| 0 | 5 | |
| 1-2 | 4 | |
| 3-4 | 3 | |
| **Mask** | | |
| DARK HORSE, 1995 | | |
| 1-17 | 3 | |
| **Master of Kung Fu** | | |
| MARVEL, 1974 | | |
| 17 | 12 | 57 |
| 18 | 6 | |
| 19 | 5 △ | 24 |
| 20 | 5 | |
| 21-30 | 3 | |
| 31 | 3 | 22 |
| 32-43 | 3 | |
| 39-43/30 cent | 20 | |
| 44-51 | 3 | |
| 52-55 | 2 | |
| 53-55/35 cent | 15 | |
| 56-60 | 2 | |
| 61 | 2 | 16 |
| 62-94 | 2 | |
| 95 | 2 | 13 |
| 96-99 | 2 | |
| 100 | 3 | |
| 101-125 | 2 | |
| Annual 1 | 5 | 102 |
| **Masters of the Universe** | | |
| MARVEL, 1986 | | |
| 1 | 4 | 22 |
| 2-13 | 3 | |
| **Masters of the Universe** | | |
| IMAGE, 2002 | | |
| 1 | 3 | |
| 1/Gold | 6 | |
| 2-4 | 3 | |
| **Masters of the Universe** | | |
| IMAGE, 2003 | | |
| 1 | 6 | |
| 2-6 | 3 | |
| **Masterworks Series of Great Comic Book Artists** | | |
| DC, 1983 | | |
| 1-3 | 3 | |
| **Maverick** | | |
| DELL, 1959 | | |
| 7-10 | 50 | |
| 11-15 | 40 | |
| 16-19 | 30 | |
| **Maxx** | | |
| IMAGE, 1993 | | |
| 0.5 | 5 | |
| 0.5/Gold | 16 | |
| 1 | 3 | |
| 1/3D | 5 | |
| 1/Variant | 6 | |
| 2-35 | 2 | |
| **McHale's Navy** | | |
| DELL, 1963 | | |
| 1 | 40 | |
| 2 | 32 | |
| 3 | 26 | |
| **M.D.** | | |
| E.C., 1955 | | |
| 1 | 80 | |
| 2-5 | 65 | |
| **Megaton** | | |
| MEGATON, 1983 | | |
| 1-2 | 3 | |
| 3 | 5 | 43 |
| 4-8 | 2 | |
| Holiday 1 | 3 | |
| **Men in Black** | | |
| AIRCEL, 1990 | | |
| 1 | 15 | |
| 2 | 10 | |
| 3 | 8 | |
| **Men of War** | | |
| DC, 1977 | | |
| 1 | 4 | |
| 2-26 | 3 | |
| **Meridian** | | |
| CROSSGEN, 2000 | | |
| 1-44 | 3 | |
| **Metal Men** | | |
| DC, 1963 | | |
| 1 | 350 | |
| 2 | 175 | |
| 3-5 | 110 | |
| 6-10 | 80 | |
| 11-20 | 55 | |
| 21-26 | 45 | |
| 27 ➥Metal Men | 80 | |
| 28-30 | 42 | |
| 31-41 | 24 | |
| 42-44 | 12 | |
| 45-56 | 6 | |
| **Metal Men** | | |
| DC, 1993 | | |
| 1-4 | 2 | |
| **Metamorpho** | | |
| DC, 1965 | | |
| 1 | 45 | |
| 2 | 24 | |
| 3 | 20 | |
| 4-5 | 16 | |
| 6-9 | 12 | |
| 10 | 14 | |
| 11-17 | 10 | |
| **Metamorpho** | | |
| DC, 1993 | | |
| 1-4 | 2 | |
| **Mickey Mouse** | | |
| DELL, 1943 | | |
| 28-30 | 25 | |
| 31-40 | 22 | |
| 41-50 | 20 | |
| 51-60 | 16 | |
| 61-70 | 15 | |
| 71-80 | 14 | |
| 81-100 | 12 | |
| 101-120 | 11 | |
| 121-140 | 10 | |
| 141-147 | 8 | |
| 148 | 8 | 29 |
| 149-160 | 8 | |
| 161-180 | 7 | |
| 181-200 | 6 | |
| 201-210 | 5 | |
| 211-220 | 4 | |
| 221-240 | 3 | |
| 241-256 | 2 | |
| **Micronauts** | | |
| MARVEL, 1979 | | |
| 1 | 4 | 16 |
| 2-5 | 3 | |
| 6-59 | 2 | |
| Annual 1-2 | 2 | |
| Special 1-5 | 2 | |
| **Micronauts** | | |
| MARVEL, 1984 | | |
| 1-20 | 2 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

△ #146

## Boys' and Girls' MARCH OF COMICS

### Dating *March of Comics*

With this *Bottom Line*, we've tried to pinpoint exact dates for *March of Comics*. Most didn't print dates in their indicias, but looking at copyright dates and Western production codes has helped us dope out what you see here — *estimated* dates of availablity.

image © 1956 Roy Rogers

| | Oswald | Indian Chief | Tom and Jerry | Henry | Porky Pig | Roy Rogers | Bugs Bunny | Flash Gordon | Popeye | Gene Autry |
|---|---|---|---|---|---|---|---|---|---|---|
| NM Price | 126 MAR 55 $20 | 127 APR 55 $35 | 128 MAY 55 $20 | 129 JUN 55 $20 | 130 JUL 55 $20 | 131 AUG 55 $65 | 132 SEP 55 $20 | 133 OCT 55 $70 | 134 NOV 55 $40 | 135 DEC 55 $60 |

THE BOTTOM LINE

## The Batman Adventures #33 ★★★★

© DC Comics

**"Just Another Night"**

**A small-time crook sticks up Bruce Wayne while he is on a movie date with his girl and her son — can Batman save the day?**

Poignant, brilliant, and stunning, it's the second-best issue in the series. It shows things as they might have been, gives Bruce a chance to relive the tragedy and yet make things right — almost. Heart-wrenching and uplifting at the same time. For emotional and character depth, this issue is hard to beat. It also shows some of the best work Templeton has; that's a good thing, since he inherited the series later in the year.

**DC Comics**
**Jul 1995 • 22 pp.**
**Writer:** Ty Templeton
**Pencils:** Dev Madan
**Inks:** Rick Burchett
**Cover:** Dev Madan

**Then $1.75 NOW $2**

LOOSE / SLABBED
Near Mint CGC 9.4 NM

**Micronauts**
IMAGE, 2002
1 . . . . . 3 — 16
2-11 . . . . . 3

**Midnight, Mass**
DC, 2002
1-8 . . . . . 3

**Mighty Comics**
ARCHIE, 1966
40-41 . . . . 15
42 . . . . . 15 — 59
43-50 . . . . 15

**Mighty Heroes**
DELL, 1967
1 . . . . . 50
2 . . . . . 35
3 . . . . . 35 — 194
4 . . . . . 35

**Mighty Marvel Western**
MARVEL, 1968
1 . . . . . 20
2 . . . . . 13
3-5 . . . . . 10
6-9 . . . . . 8
10-14 . . . . . 6
15 . . . . . 6 — 40
16 . . . . . 4
17-21 . . . . . 5
22-45 . . . . . 4
45/30 cent . 20
46 . . . . . 4

**Mighty Samson**
GOLD KEY, 1964
1 . . . . . 30
2-3 . . . . . 18
4-5 . . . . . 12
6-10 . . . . . 10
11-20 . . . . . 8
21-32 . . . . . 5

**Millie the Model Comics**
MARVEL, 1945
1 . . . . . 500
2 . . . . . 300
3-8 . . . . . 190
9 . . . . . 175
10 . . . . . 140
11 . . . . . 100
12 . . . . . 85
13-14 . . . 110
15 . . . . . 85
16 . . . . . 110
17-20 . . . . 85
21-30 . . . . 60
31-40 . . . . 38
41-60 . . . . 35
61-70 . . . . 28
71-99 . . . . 25
100 . . . . . 32
101-130 . . 15
131-154 . . 12
155-180 . . 10
181-207 . . . 9
Annual 1 . 140
Annual 2 . . 95
Annual 3-4 70
Annual 5 . . 65 — 75
Anl 6-10 . . 45
Anl 11-12 . 25

**Ministry of Space**
IMAGE, 2001
1-3 . . . . . 3

**Miracleman**
ECLIPSE, 1985
1 . . . . . 10 — 29
2 . . . . . 8 — 19
3 . . . . . 8 — 18
4 . . . . . 8 — 20
5-7 . . . . . 8
8 . . . . . 8 — 13
9-10 . . . . . 10
11 . . . . . 14
12 . . . . . 14 — 18
13 . . . . . 18 — 22
14 . . . . . 24 — 20
15 . . . . . 70 ▽ — 88
16 . . . . . 16 △ — 16
17 . . . . . 25
18 . . . . . 20
19-23 . . . . 16
24 . . . . . 25 — 38
3D 1 . . . . . 10

**Mission: Impossible**
DELL, 1967
1 . . . . . 24
2-4 . . . . . 18
5 . . . . . 12

**Mr. District Attorney**
DC, 1948
1 . . . . . 600
2 . . . . . 265
3-5 . . . . . 200
6-10 . . . . 155
11-14 . . . 110
15 . . . . . 110 — 269
16-20 . . . 110
21-30 . . . . 85
31-40 . . . . 75
41-50 . . . . 60
51-67 . . . . 50

**Mister Miracle**
DC, 1971
1 . . . . . 24 — 150
2 . . . . . 15 — 86
3 . . . . . 12 — 73
4 . . . . . 11 — 85
5 . . . . . 11 — 99
6 . . . . . 10 — 73
7 . . . . . 10
8 . . . . . 10 — 59
9-10 . . . . . 8
11 . . . . . 7 — 46
12-16 . . . . . 7
17 . . . . . 7 — 30
18 . . . . . 7
19-25 . . . . . 5
Special 1 . . . 4

**Mister Miracle**
DC, 1989
1 . . . . . 3
2-28 . . . . . 2

**Mister Miracle**
DC, 1996
1-7 . . . . . 2

**Modeling with Millie**
MARVEL, 1963
21 . . . . . 65
22-30 . . . . 48
31-35 . . . . 36
36 . . . . . 36 ▽ — 37
37-40 . . . . 36
41-54 . . . . 30

**Monkees**
GOLD KEY, 1967
1 . . . . . 45
2 . . . . . 30
3 . . . . . 24
4-5 . . . . . 20
6-10 . . . . . 18
11-17 . . . . 12

**Monsters on the Prowl**
MARVEL, 1971
9 . . . . . 8
10-15 . . . . . 5
16 . . . . . 6 — 41
17-30 . . . . . 4

**Monsters Unleashed**
MARVEL, 1973
1 . . . . . 14 — 153
2 . . . . . 10
3-5 . . . . . 9
6-11 . . . . . 7
Annual 1 . . . 7 — 47

**Moon Knight**
MARVEL, 1980
1 . . . . . 4 — 29
2-20 . . . . . 3
21-24 . . . . . 2
25 . . . . . 3
26-34 . . . . . 2
35 . . . . . 3
36-38 . . . . . 2

**Moon Knight**
MARVEL, 1985
1 . . . . . 3
2-6 . . . . . 2

**Moon Knight**
MARVEL, 1998
1-4 . . . . . 3

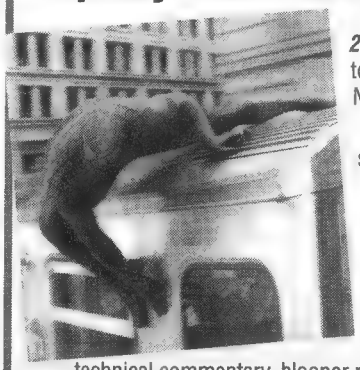
**Moon Knight**
MARVEL, 1999
1-4 . . . . . 3

**Morbius: The Living Vampire**
MARVEL, 1992
1 . . . . . 2
1/Collector's . 3
2-24 . . . . . 2
25 . . . . . 3
26-32 . . . . . 2

**More Fun Comics**
DC, 1936
7-8 . . . . 5600
9 . . . . . 6500
10 . . . . . 3250
11 . . . . . 2850
12-13 . . 2450
14 . . . . 12500
➥1st Dr. Occult
15-16 . . 5000
17 . . . . . 4500
18-20 . . 2150
21-25 . . 1950
26-29 . . 1775
30-40 . . 1625
41-45 . . 1325
46-50 . . 1200
51 . . . . . 5000
➥Spectre cameo
52 . . . . 54000
➥1st Spectre story
53 . . . . 35000
54 . . . . . 9700
55 . . . . 12400
➥1st Dr. Fate
56 . . . . . 4400
57-59 . . 3100
59/15 cent 4500
60 . . . . . 3100

# CBG News Digest

## *Spidey 2* DVD hits Nov. 30



The ***Spider-Man 2* DVD** is scheduled to hit store shelves Nov. 30.

Available in full-screen and widescreen editions, each of the two-disc sets contain numerous extras, including cast and crew commentary, technical commentary, blooper reel, "Spidey-Sense 2" trivia track, four Spider-Man "web-i-sodes," Train "Ordinary" music video, "Making the Amazing" 12-part documentary, "Hero in Crisis" featurette, "Ock-Umentary: Eight Arms to Hold You," "Interwoven: The Women of Spider-Man," "Enter the Web" feature, art gallery, Activision's *Spider-Man 2: Spinning the Game*, Web links, and previews.

The pan-and-scan and widescreen editions each carry a manufacturer's suggested retail price of $29.96.

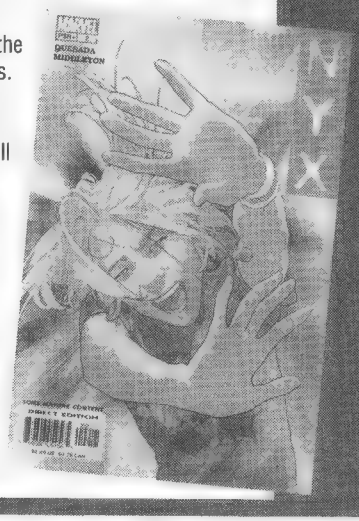
A widescreen special collector's gift set will also be available and includes everything listed above plus a limited-edition portfolio of art from more than 25 comic-book artists, with art inspired by *Spider-Man 2* and created specifically for the collector's edition DVD; a collectible "Concept to Screen Comparison" portfolio, which allows the viewer to witness the transformation of various scenes of *Spider-Man 2* from sketches and concepts to images from the final production; a collection of five postcards of *Spider-Man 2* art, including the publicity campaign posters "Sacrifice," "Choice," and "Destiny"; and a reprint of *Amazing Spider-Man* #50, which features the "Spider-Man No More" storyline that provided much of the inspiration for the feature film. The collector's edition carries a manufacturer's suggested retail price of $49.95.

## *Nyx* nixed

**Marvel** has announced the cancellation of its ***Nyx*** series. Plagued by late shipping on the four issues that have already been released, *Nyx* will officially end with #7, now scheduled for November shipping.

The long-delayed #5 should be in stores in September — although, even as this issue goes to press, the date continues to be pushed back.

***— James Mishler***




Marvel - More $

| | Roy Rogers | Gifts from Santa | Fun at Christmas | Woody Woodpecker | Indian Chief | Oswald Rabbit | Flash Gordon | Porky Pig | Tarzan | Tom and Jerry | Roy Rogers | Henry | Popeye | Bugs Bunny | Gene Autry |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
| | HOL 55 | HOL 55 | HOL 55 | JAN 56 | FEB 56 | MAR 56 | APR 56 | MAY 56 | JUN 56 | JUL 56 | AUG 56 | SEP 56 | OCT 56 | NOV 56 | DEC 56 |
| NM Price | $60 | $20 | $20 | $18 | $30 | $18 | $70 | $18 | $80 | $18 | $55 | $18 | $40 | $18 | $60 |

# Princess Ai Vol. 1

A beautiful princess from another dimension arrives in Japan without her memories, her only clue to her true identity a heart-shaped box. This is standard-issue magical girl stuff, except that, in *Princess Ai*, the clichés and stereotypes have been funneled through the consciousness of alternative rocker Courtney Love. So, of course, Ai is no demure sweet young thing. The text uses words like "feisty" and "outspoken" to describe her behavior, but, basically, she just steamrollers over anyone who gets in her way.

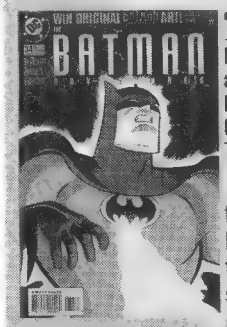
**TOKYOPOP**
WRITERS:
**DJ MILKY, COURTNEY LOVE**
ARTIST:
**MISAHO KUJIRADOU**
**B/W • 160 Pgs.**
**$9.95**

She keeps at arm's length Kent, the too-good-to-be-true sensitive college student who shelters her, then shreds the clothes of someone nice enough to loan her a dress so it'll adhere to her punk rag-doll signature "style." She even convinces the owner of a "hostess" bar to let her belt out screeching heavy metal songs, which, readers are assured, are somehow hauntingly soulful. This entirely original revisionist take on the genre is beautifully drawn, and, while Ai makes for a prickly protagonist, she should appeal to the intended audience.

★★★ — **S.A. Bennett**

www.tokyopop.com
ISBN: 2-59182-669-1

## RETROVIEW
## The Batman Adventures #34 ★★




**DC Comics**
**Aug 1995 • 22 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

### "In Memoriam"

**Hugo Strange is going mad, putting aside all other considerations to build his strange device. Can The Batman stop him before it's too late?**

It's the beginning of the end for *The Batman Adventures*, since this first part in a three-part arc heralds the end of the series. Unfortunately, this series' multi-issue arcs are generally of poorer overall quality. This issue is the best of the three, since it has a certain poignancy that lends it character. But things go downhill from here: a sorry state of affairs, considering the excellence that characterized earlier issues.

© DC Comics

Best CGC copy: **9.6** — **Then $1.75 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **More Fun Comics** | | |
| CONTINUED | | |
| 61-64 | 2500 | |
| 65-66 | 2660 | |
| 67 | 6850 | |
| 68-70 | 2100 | |
| 71 | 5750 | |
| 72 | 1725 | |
| 73 | 12200 | |
| ➥1st Aquaman, Green Arrow | | |
| 74 | 2450 | |
| 75-80 | 1725 | |
| 81-88 | 1150 | |
| 89 | 1325 | |
| 90-99 | 940 | |
| 100 | 1060 | |
| 101 | 7850 | |
| ➥1st Superboy | | |
| 102 | 1375 | |
| 103 | 1025 | |
| 104-105 | 760 | |
| 106-107 | 650 | |
| 108-110 | 165 | |
| 111-120 | 140 | |
| 121-124 | 115 | |
| 125 | 575 | |
| ➥Superman cover | | |
| 126 | 115 | |
| 127 | 225 | |
| **Morlock 2001** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 3 | 36 |
| 2-3 | 2 | |
| **Movie Comics** | | |
| DC, 1939 | | |
| 1 | 2450 | |
| 2 | 1700 | |
| 3 | 1100 | |
| 4-6 | 950 | |
| **Ms. Marvel** | | |
| MARVEL, 1977 | | |
| 1 | 4 ▽ | 28 |
| 2 | 3 | 13 |
| 3-4 | 3 | |
| 5 | 3 | 33 |
| 6 | 3 | 20 |
| 6/35 cent | 15 | |
| 7 | 3 | 23 |
| 7/35 cent | 15 | |
| 8-10 | 3 | |
| 8-10/35 cent | 15 | |
| 11-15 | 2 | |
| 16 | 8 | |
| ➥Mystique cameo | | |
| 17 | 4 | 38 |
| 18 | 9 | 131 |
| ➥1st Mystique | | |
| 19-23 | 2 | |
| **Ms. Mystic** | | |
| PACIFIC, 1982 | | |
| 1 | 2 | 14 |
| 2 | 2 | |
| **Ms. Tree Quarterly** | | |
| DC, 1990 | | |
| 1-10 | 4 | |
| **Munsters** | | |
| GOLD KEY, 1965 | | |
| 1 | 120 | |
| 2 | 75 | |
| 3-5 | 48 | |
| 6-8 | 34 | |
| 9 | 34 | 139 |
| 10 | 34 | |
| 11-16 | 30 | |
| **Mutt & Jeff** | | |
| DC, 1939 | | |
| 1 | 725 | |
| 2 | 375 | |
| 3 | 290 | |
| 4 | 200 | |
| 5 | 140 | |
| 6-10 | 125 | |
| 11-15 | 90 | |
| 16-20 | 75 | |
| 21-30 | 60 | |
| 31-50 | 40 | |
| 51-70 | 30 | |
| 71-90 | 24 | |
| 91-100 | 18 | |
| 101-120 | 15 | |
| 121-148 | 12 | |
| **My Greatest Adventure** | | |
| DC, 1955 | | |
| 1 | 650 | |
| 2 | 350 | |
| 3-4 | 210 | |
| 5-6 | 190 | |
| 7-10 | 155 | |
| 11-15 | 110 | |
| 16-18 | 125 | |
| 19 | 110 | |
| 20-21 | 125 | |
| 22-27 | 85 | |
| 28 | 90 | |
| 29-30 | 85 | |
| 31-40 | 70 | |
| 41-61 | 55 | |
| 62-79 | 35 | |
| 80 | 300 | |
| ➥1st Doom Patrol | | |
| 81-83 | 150 | |
| 84 | 150 | 226 |
| 85 | 150 | |
| **My Only Love** | | |
| CHARLTON, 1975 | | |
| 1 | 6 | 33 |
| 2 | 4 | |
| 3-9 | 3 | |
| **Mystery in Space** | | |
| DC, 1951 | | |
| 1 | 2500 | |
| 2 | 950 | |
| 3 | 725 | |
| 4-7 | 600 | |
| 8 | 600 | 1119 |
| 9-10 | 600 | |
| 11-15 | 400 | |
| 16-25 | 320 | |
| 26-40 | 235 | |
| 41-52 | 195 | |
| 53 | 1100 | |
| ➥Adam Strange starts | | |
| 54 | 425 | |
| 55 | 250 | |
| 56-60 | 175 | |
| 61-71 | 120 | |
| 72-74 | 95 | |
| 75 | 140 | |
| ➥JLA app. | | |
| 76-79 | 80 | |
| 80 | 80 | 271 |
| 81-86 | 60 | |
| 87 | 125 | |
| ➥Hawkman app. | | |
| 88 | 90 | |
| ➥Hawkman app. | | |
| 89 | 90 | 253 |
| ➥Hawkman app. | | |
| 90 | 90 | |
| ➥Hawkman app. | | |
| 91-103 | 26 | |
| 104-110 | 12 | |
| 111-117 | 5 | |
| **Mystic** | | |
| CROSSGEN, 2000 | | |
| 1-43 | 3 | |
| **Mystique** | | |
| MARVEL, 2003 | | |
| 1 | 3 | 11 |
| 2-17 | 3 | |
| **Mythstalkers** | | |
| IMAGE, 2003 | | |
| 1-8 | 3 | |
| **The 'Nam** | | |
| MARVEL, 1986 | | |
| 1 | 2 | 14 |
| 2-25 | 1 | |
| 26-84 | 2 | |
| **Namora** | | |
| TIMELY, 1948 | | |
| 1 | 2000 | |
| 2-3 | 1200 | |
| **Namor Sub-Mariner** | | |
| MARVEL, 1990 | | |
| 1-5 | 2 | |
| 6-36 | 1 | |
| 37 | 2 | |
| 38-49 | 1 | |
| 50 | 2 | |
| 50/Variant | 3 | |
| 51-62 | 2 | |
| Annual 1-2 | 2 | |
| Annual 3-4 | 3 | |
| **National Comics** | | |
| DC, 1999 | | |
| 1 | 2 | |
| **Nature Boy** | | |
| CHARLTON, 1956 | | |
| 3 | 55 | |
| 4 | 50 | |
| 5 | 50 | 112 |
| **Negation** | | |
| CROSSGEN, 2002 | | |
| 1-27 | 3 | |
| **New Adventure Comics** | | |
| DC, 1937 | | |
| 12 | 3400 | |
| 13 | 3200 | |
| 14 | 2800 | |
| 15-20 | 1975 | |
| 21-22 | 1750 | |
| 23-31 | 1475 | |
| **New Adventures of Superboy** | | |
| DC, 1980 | | |
| 1 | 4 | 18 |
| 2-20 | 2 | |
| 21-54 | 1 | |
| **New Book of Comics** | | |
| DC, 1937 | | |
| 1 | 13000 | |
| 2 | 6500 | |
| **New Comics** | | |
| DC, 1935 | | |
| 1 | 16000 | |
| 2 | 10000 | |
| 3-7 | 3000 | |
| 8-11 | 2750 | |
| **New Fun Comics** | | |
| DC | | |
| 1 | 46000 | |
| 2 | 21000 | |
| 3 | 12000 | |
| 4-5 | 9000 | |
| 6 | 24000 | |
| **New Gods** | | |
| DC, 1971 | | |
| 1 | 38 ▲ | 119 |
| 2 | 22 | |
| 3 | 19 | 45 |
| 4-7 | 16 | |
| 8 | 16 | 46 |
| 9 | 16 | |
| 10 | 11 | |
| 11 | 11 | 44 |
| 12-19 | 6 | |
| **New Gods** | | |
| DC, 1984 | | |
| 1-6 | 2 | |
| **New Gods** | | |
| DC, 1989 | | |
| 1-28 | 2 | |
| **New Gods** | | |
| DC, 1995 | | |
| 1-15 | 2 | |
| **Newman** | | |
| IMAGE, 1996 | | |
| 1-4 | 3 | |
| **Newmen** | | |
| IMAGE, 1994 | | |
| 1 | 3 | |
| 2-4 | 2 | |
| 5-25 | 3 | |
| **New Mutants** | | |
| MARVEL, 1983 | | |
| 1 | 4 ▽ | 16 |
| 2-24 | 2 | |
| 25-26 | 3 | |
| 27-85 | 2 | |
| 86 | 3 | |
| ➥Cable cameo | | |
| 87 | 6 △ | 26 |
| ➥1st Cable story | | |
| 88 | 3 | |
| 89-96 | 2 | |
| 97 | 2 | 9 |
| 98 | 5 | 21 |
| 99 | 3 | |
| 100 | 2 | 13 |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

*Boys' and Girls'* **MARCH OF COMICS**

△ #169

### Dating *March of Comics*, II

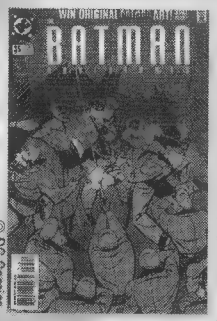
Western Printing production codes appear on the lower right hand panel of the first page of art appearing in an issue. The last three numbers of the code usually, but not always, refer to the month and year in which the story was slated to appear (or reappear).

Image © 1958 King Features

| | Roy Rogers | Night before Xmas | Merry Christmas | Tom and Jerry | Tarzan | Oswald Rabbit | Popeye | Woody Woodpecker | Indian Chief | Bugs Bunny |
|---|---|---|---|---|---|---|---|---|---|---|
| | 151 HOL 56 | 152 HOL 56 | 153 HOL 56 | 154 JAN 57 | 155 FEB 57 | 156 MAR 57 | 157 APR 57 | 158 MAY 57 | 159 JUN 57 | 160 JUL 57 |
| NM Price | $60 | $20 | $20 | $18 | $75 | $18 | $35 | $18 | $30 | $18 |

THE BOTTOM LINE

## The Batman Adventures #35 ★★★




© DC Comics

### "The Book of Memory"

**Batman has lost his memory and is caught in the claws of Catwoman, who has convinced him that he is her partner in crime!**

The plot is weird, and the characterizations are strange, but the writers and artists obviously had so much fun with it that it shows. It still doesn't seem right, though —probably because it is only the middle part of a three-part story, and that's not the way a *Batman Adventures* comic book is supposed to work. But to see Batman cut loose is a hoot.

**DC Comics**
**Sep 1995 • 22 pp.**
**Writer:** Ty Templeton, Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

No CGC series

**Then $1.75 NOW $2**

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| Annual 3-5 | 2 | |
| Annual 6 | 3 | |
| Annual 7 | 2 | |
| Special 1 | 2 | |
| Summer 1 | 3 | |
| **New Mutants** | | |
| MARVEL, 2003 | | |
| 1 | 4 | |
| 2-13 | 3 | |
| **New Shadowhawk** | | |
| IMAGE, 1995 | | |
| 1-7 | 3 | |
| **New Teen Titans** | | |
| DC, 1980 | | |
| 1 | 8 | 24 |
| 2 | 5 | |
| 3-10 | 3 | |
| 11-40 | 2 | |
| Annual 1 | 3 | |
| Annual 2-3 | 2 | |
| **New Teen Titans** | | |
| DC, 1984 | | |
| 1-5 | 3 | |
| 6-49 | 2 | |
| Annual 1-4 | 3 | |
| **New Titans** | | |
| DC, 1988 | | |
| 0-59 | 2 | |
| 60-61 | 3 | |
| 62-99 | 2 | |
| 100 | 3 | |
| 101-124 | 2 | |
| 125 | 4 | |
| 126-130 | 2 | |
| Annual 5-11 | 4 | |
| **New X-Men (Academy X)** | | |
| MARVEL, 2004 | | |
| 1-3 | 3 | |
| **New York World's Fair Comics** | | |
| DC, 1939 | | |
| 1939 | 25500 | |
| 1940 | 15500 | |

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| **Next Men** | | |
| DARK HORSE, 1992 | | |
| 0-20 | 3 | |
| 21 | 30 △ | 77 |
| 22-30 | 3 | |
| **Nick Fury, Agent of S.H.I.E.L.D.** | | |
| MARVEL, 1968 | | |
| 1 | 55 | 206 |
| 2 | 34 | 137 |
| 3 | 30 | 214 |
| 4 | 38 | 161 |
| 5 | 35 ▽ | 137 |
| 6 | 27 | 105 |
| 7 | 27 | 113 |
| 8 | 25 | 99 |
| 9-11 | 24 | |
| 12 | 22 ▽ | 82 |
| 13 | 22 | |
| 14 | 18 | |
| 15 | 49 | 183 |
| ➥1st Bullseye | | |
| 16 | 19 | 71 |
| 17 | 19 | |
| 18 | 19 | 87 |
| **Nick Fury, Agent of S.H.I.E.L.D.** | | |
| MARVEL, 1983 | | |
| 1-2 | 3 | |
| **Nick Fury, Agent of S.H.I.E.L.D.** | | |
| MARVEL, 1989 | | |
| 1-47 | 2 | |
| **Nightwing** | | |
| DC, 1995 | | |
| 1 | 4 | |
| 2-4 | 3 | |
| **Nightwing** | | |
| DC, 204 | | |
| 0.5 | 4 | |
| 0.5/Platinum | 7 | |
| 1 | 11 | 21 |
| 2 | 6 | |
| 3 | 4 | 8 |
| 4-5 | 4 | |
| 6-15 | 3 | |
| 16-49 | 2 | |
| 50 | 4 | |
| 51-95 | 2 | |

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| 1000000 | 3 | |
| Annual 1 | 4 | |
| Giant Size 1 | 6 | |
| **Nightwing: Alfred's Return** | | |
| DC, 1995 | | |
| 1 | 4 | |
| **Nightwing: Our Worlds at War** | | |
| DC, 2001 | | |
| 1 | 3 | |
| **Nine Rings of Wu-Tang** | | |
| IMAGE, 1999 | | |
| 0 | 2 | |
| 1-5 | 3 | |
| **Ninja High School** | | |
| ANTARCTIC, 1988 | | |
| 0 | 3 | |
| 0/Ltd. | 4 | |
| 1 | 7 | |
| 2 | 5 | |
| 3-10 | 4 | |
| 11-99 | 3 | |
| 100 | 5 | |
| 101-114 | 4 | |
| Yearbook 1 | 6 | |
| YB 2-4 | 5 | |
| YB 5-10 | 3 | |
| Summer 1 | 3 | |
| 3D 1 | 5 | |
| **Ninjak** | | |
| VALIANT, 1994 | | |
| 0-0/A | 3 | |
| 1-1/Gold. | 4 | |
| 2-14 | 2 | |
| 15-26 | 3 | |
| Yearbook 1 | 4 | |
| **Noman** | | |
| TOWER, 1966 | | |
| 1 | 40 | 135 |
| 2 | 28 | |
| **Normalman-Megaton Man Special** | | |
| IMAGE, 1994 | | |
| 1 | 3 | |

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| **Not Brand Echh** | | |
| MARVEL, 1967 | | |
| 1 | 39 | 155 |
| 2 | 18 | |
| 3-5 | 15 | |
| 6 | 9 | |
| 7 | 9 | 35 |
| 8 | 9 | |
| 9 | 19 | |
| ➥Giant issues start | | |
| 10 | 19 | 85 |
| 11-13 | 19 | |
| **Nova** | | |
| MARVEL, 1976 | | |
| 1 | 6 ▲ | 26 |
| 2 | 4 | 18 |
| 3-14 | 3 | |
| 10-14/35 cent | 15 | |
| 15 | 3 | 13 |
| 16-19 | 3 | |
| 20 | 3 | 24 |
| 21-25 | 3 | |
| **Nova** | | |
| MARVEL, 1994 | | |
| 1 | 2 | |
| 1/Variant | 3 | |
| 2-18 | 2 | |
| **Nova** | | |
| MARVEL, 1999 | | |
| 1 | 3 | |
| 2-7 | 2 | |
| **Occult Files of Dr. Spektor** | | |
| GOLD KEY, 1973 | | |
| 1 | 15 | |
| 2 | 8 | |
| 3-5 | 5 | |
| 6-20 | 4 | |
| 21-25 | 2 | |
| **Official Handbook of the Marvel Universe: X-Men 2004** | | |
| MARVEL, 2004 | | |
| 1 | 4 | |
| **Oh My Goddess!** | | |
| DARK HORSE, 1994 | | |
| 1 | 5 | |
| 2-6 | 3 | |
| Pt. 2: 1-8 | 3 | |
| Pt. 3: 1-11 | 3 | |
| Pt. 4: 1-8 | 3 | |
| Pt. 5: 1-12 | 3 | |
| Pt. 6: 1-6 | 3 | |
| Pt. 7: 1-8 | 3 | |
| Pt. 8: 1-6 | 3 | |
| Pt. 9: 1-7 | 3 | |
| Pt. 10: 1-5 | 3 | |
| Pt. 11: 1-6 | 3 | |
| 88-95 | 4 | |
| 96-105 | 3 | |
| 106 | 4 | |
| 107-109 | 3 | |
| **OMAC** | | |
| DC, 1974 | | |
| 1 | 10 | 41 |
| 2-3 | 7 | |
| 4 | 7 | 30 |
| 5-6 | 5 | |
| 7 | 5 | 20 |
| 8 | 5 | |
| **OMAC: One Man Army Corps** | | |
| DC | | |
| 1-4 | 4 | |

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| **Omega Men** | | |
| DC, 1983 | | |
| 1-2 | 2 | |
| 3 | 3 | 13 |
| 4-38 | 1 | |
| Annual 1-2 | 2 | |

| | LOOSE | SLABBED |
|---|---|---|
| | Near Mint | CGC 9.4 NM |
| **Omega the Unknown** | | |
| MARVEL, 1976 | | |
| 1 | 7 | 27 |
| 2 | 6 | |
| 2/30 cent | 20 | |
| 3 | 3 | |
| 3/30 cent | 20 | |
| 4-8 | 2 | |
| 9-10 | 3 | |
| 9-10/35 cent | 15 | |

## Original Art

### Which is more rare: Caniff *Terry* art or *Steve Canyon*?

**Milt Caniff** ***Terry and the Pirates*** original art regularly sells at far higher prices than does art for his ***Steve Canyon***. What's interesting is that *Canyon* may be rarer, especially in certain periods, due to so much of it being archived at **Ohio State University**.

Thanks to the work of OSU archivists (who keep good records) and collector **Ethan Roberts** (who printed counts in *CFA APA #*31 in 1993), we know how much of both strips are archived and, thus, not available for collectors to own.

The **Caniff Archives** at the university has only 198 dailies (or 5%) of the more than 3,700 *Terry* originals Caniff drew. On Sundays, it does a bit better, with 211 (about a third of all that were done). A major problem with both *Terry* and early *Steve Canyon* Sunday art is that most were cut up and repasted in order to produce printers' proofs in various formats; as such, many of them are incomplete and missing panels.

While more art was produced for *Steve Canyon* (which Caniff did for 42 years, as opposed to 12 for *Terry*), a higher percentage is archived, with two-thirds of all originals residing at OSU. This varies considerably by year, since almost 80% of the post-1958 art is archived. In contrast, only 35% of the earlier (pre-1958) *Canyon* dailies and 41% of the Sundays are at OSU. Between 70! and almost 100% of the art for *Canyon* is archived for 26 years of its 42-year run. Rarer than *Canyon* dailies or Sundays is the panel above by Caniff, done for a 1959 how-to-draw course.

***— George Hagenauer***

More - Omega

$

| | Roy Rogers | Henry | Rin Tin Tin | Porky Pig | The Lone Ranger | Santa & Reindeer | Roy Rogers & Santa | Santa's Workshop | Popeye | Indian Chief | Oswald the Rabbit | Tarzan | Tom and Jerry | The Lone Ranger | Porky Pig |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 |
| | AUG 57 | SEP 57 | OCT 57 | NOV 57 | DEC 57 | HOL 57 | HOL 57 | HOL 57 | JAN 58 | FEB 58 | MAR 58 | APR 58 | MAY 58 | JUN 58 | JUL 58 |
| NM Price | $50 | $18 | $50 | $18 | $60 | $20 | $55 | $20 | $30 | $30 | $18 | $70 | $18 | $55 | $18 |

# Proximity Effect

Here's the lowdown: There's a rare type of person called a Source. Sources empower special abilities in certain others, called Siphons. About one out of 1,000 is a Siphon.

Caleb is a Source. Lisa is a Siphon. When these two meet, not one but two secret organizations are after them. But which are the good guys? Are any of them?

**IMAGE**
WRITERS:
**SCOTT TUCKER, ARON COLEITE**
ARTIST:
**DAVID NAKAYAMA**
**Color • 96 Pgs.**
**$9.99**

The story, while well-written and enjoyable, is not exceptional. What is new and fresh is Lisa's dialogue, which ranges from witty banter to nervous habit to verbal diarrhea. Peter Parker and Dick Grayson combined never cracked as wise as does Lisa.

John Starr and Beth Sotelo's colors are worthy of special mention.

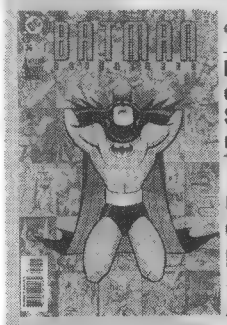
A back-up story does not involve Caleb and Lisa. It's a story of The Protectorate, one of the organizations with an interest in Sources. It's the teeniest bit clichéd but will still probably surprise most readers.

The bottom line is that Proximity Effect is an entertaining book. Isn't that what we're all here to get?

★★★ — **Jack Abramowitz**


www.image.com
ISBN 1-58240-375-9


## RETROVIEW
## The Batman Adventures #36 ★★½



### "The Last Batman Adventure"

**Batman struggles to regain his memory, as a deranged Doctor Hugo Strange finally tracks down the demon from his past: Rupert Thorne.**

This issue is a sad (though, mercifully, not poor) ending to an excellent series (which reappeared the next month with the release of *The Batman and Robin Adventures* #1 in November). A few highlights do, in the end, make the arc worthwhile (especially the Catwoman bits), but, overall, it's an unsatisfactory end. The series could have ended on a far better note.

**DC Comics**
**Oct 1995 • 22 pp.**
**Writer:** Ty Templeton
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Mike Parobeck

© DC Comics

No CGC copies

**Then $1.75 NOW $2**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **100 Bullets** | | |
| DC, 1999 | | |
| 1 | 9 | |
| 2 | 7 | |
| 3-5 | 5 | |
| 6-10 | 4 | |
| 11-49 | 3 | |
| 50 | 4 | |
| 51 | 3 | |
| **Operation: Knightstrike** | | |
| IMAGE, 1995 | | |
| 1-3 | 3 | |
| **Orion** | | |
| DC, 2000 | | |
| 1-25 | 3 | |
| **Our Army at War** | | |
| DC, 1952 | | |
| 1 | 1300 | 27 |
| 2 | 625 | |
| 3-4 | 485 | |
| 5-10 | 365 | |
| 11 | 300 | |
| 12 | 260 | |
| 13 | 300 | |
| 14 | 285 | |
| 15 | 250 | |
| 16-20 | 210 | |
| 21-31 | 170 | |
| 32-40 | 130 | |
| 41-50 | 110 | |
| 51-56 | 95 | |
| 57-59 | 90 | |
| 60-70 | 80 | |
| 71-80 | 65 | |
| 81 | 2450 | |
| ➥1st Sgt. Rock | | |
| 82 | 625 | |
| 83 | 1050 | |
| ➥1st Kubert Rock | | |
| 84 | 240 | |
| 85 | 280 | |
| 86-90 | 240 | |
| 91 | 575 | |
| ➥1st all-Rock issue | | |
| 92-100 | 140 | |
| 101-110 | 95 | |
| 111-112 | 90 | |
| 113-118 | 110 | |
| 119 | 90 | |
| 120 | 65 | |
| 121 | 60 | |
| 122 | 55 | |
| 123-127 | 50 | |
| 128 | 225 | |
| ➥Sgt. Rock Origin | | |
| 129-134 | 36 | |
| 135-137 | 30 | |
| 138 | 25 | |
| 139 | 25 | 52 |
| 140-150 | 25 | |
| 151 | 275 | |
| ➥1st Enemy Ace | | |
| 152 | 35 | |
| 153 | 120 | 472 |
| ➥2nd Enemy Ace | | |
| 154 | 24 | |
| 155 | 60 | |
| ➥3rd Enemy Ace | | |
| 156 | 30 | |
| 157 | 24 | |
| 158 | 35 | |
| ➥1st Iron Major | | |
| 159-163 | 24 | |
| 164 | 50 | |
| ➥Giant-sized | | |
| 165 | 30 | |
| 166-167 | 24 | |
| 168 | 40 | |
| 169-170 | 24 | |
| 171-176 | 20 | |
| 177 | 38 | |
| 178-181 | 20 | |
| 182-183 | 24 | |
| 184-185 | 20 | |
| 186 | 22 | |
| 187 | 20 | |
| 188-189 | 18 | |
| 190 | 22 | |
| 191 | 18 | |
| 192-198 | 14 | |
| 199-200 | 20 | |
| 201-202 | 10 | |
| 203 | 22 | |
| 204-215 | 10 | |
| 216 | 28 | 191 |
| ➥Giant-sized | | |
| 217-220 | 8 | |
| 221-228 | 7 | |
| 229 | 22 | 123 |
| ➥Giant-sized | | |
| 230-236 | 7 | |
| 237-239 | 10 | |
| 240 | 16 | 69 |
| 241 | 10 | |
| 242 | 14 | |
| ➥100-page issue | | |
| 243-245 | 10 | |
| 246 | 10 | 51 |
| 247-253 | 10 | |
| 254 | 10 | 49 |
| 255 | 10 | |
| 256 | 10 | 64 |
| 257 | 7 | 39 |
| 258 | 7 | |
| 259 | 7 | 34 |
| 260-263 | 7 | |
| 264 | 7 | 27 |
| 265 | 7 | 26 |
| 266 | 7 | |
| 267 | 7 | 28 |
| 268-270 | 7 | |
| 271 | 7 | 39 |
| 272-299 | 7 | |
| 300-301 | 5 | |
| **Our Fighting Forces** | | |
| DC, 1954 | | |
| 1 | 725 | |
| 2 | 340 | 277 |
| 3 | 310 | |
| 4-5 | 250 | |
| 6-9 | 190 | |
| 10 | 205 | |
| 11-15 | 135 | |
| 16-20 | 115 | |
| 21-30 | 90 | |
| 31-40 | 75 | |
| 41 | 90 | |
| 42-44 | 70 | |
| 45 | 235 | |
| ➥1st Gunner & Sarge | | |
| 46 | 95 | |
| 47 | 80 | |
| 48-50 | 60 | |
| 51-60 | 35 | |
| 61-64 | 28 | |
| 65-70 | 18 | |
| 71-80 | 15 | |
| 81-90 | 10 | |
| 91-99 | 7 | |
| 100-120 | 6 | |
| 121-150 | 5 | |
| 151-152 | 4 | |
| 153 | 4 | 16 |
| 154-160 | 4 | |
| 161 | 4 | 25 |
| 162-172 | 4 | |
| 173 | 4 | 15 |
| 174-181 | 4 | |
| **Outlaw Kid** | | |
| MARVEL, 1954 | | |
| 1 | 165 | |
| 2 | 80 | |
| 3-4 | 65 | |
| 5 | 65 | 37 |
| 6-9 | 65 | |
| 10 | 65 | 83 |
| 11-17 | 54 | |
| 18 | 58 | |
| 19 | 54 | |
| **Outsiders** | | |
| DC, 1985 | | |
| 1-3 | 2 | |
| 4-28 | 1 | |
| Annual 1 | 3 | |
| Special 1 | 2 | |
| **Outsiders** | | |
| DC, 1993 | | |
| 0-1 | 3 | |
| 2-24 | 2 | |
| **Outsiders** | | |
| DC, 2003 | | |
| 1-14 | 3 | |
| **Painkiller Jane** | | |
| EVENT, 1997 | | |
| 0 | 4 | |
| 1 | 3 | |
| 1/Red foil | 25 | |
| 2-5 | 3 | |
| **Partridge Family** | | |
| CHARLTON, 1971 | | |
| 1 | 30 | |
| 2 | 16 | |
| 3-4 | 14 | |
| 5 | 20 | |
| ➥Giant-sized | | |
| 6--21 | 10 | |
| **Pat Boone** | | |
| DC, 1959 | | |
| 1 | 200 | |
| 2-5 | 150 | |
| **Peanuts** | | |
| GOLD KEY, 1963 | | |
| 1 | 125 | |
| 2-4 | 75 | |
| **Perfect Love** | | |
| ZIFF-DAVIS, 1951 | | |
| 1 | 115 | |
| 2 | 80 | |
| 3 | 65 | 120 |
| 4-10 | 65 | |
| **Perry Mason** | | |
| DELL, 1964 | | |
| 1-2 | 40 | |
| **Peter Parker: Spider-Man** | | |
| MARVEL, 1998 | | |
| 1 | 5 | |
| 1/Sunburst | 6 | 24 |
| 1/Dynamic | 14 | 54 |
| 2-28 | 4 | |
| 29 | 4 | 15 |
| 30-43 | 3 | |
| 44 | 3 | 14 |
| 45-58 | 3 | |
| Annual 1998 | 3 | |
| Annual 1999 | 4 | |
| **Petticoat Junction** | | |
| DELL, 1964 | | |
| 1 | 35 | |
| 2 | 25 | 70 |
| 3-5 | 25 | |
| **Phantom** | | |
| DC, 1988 | | |
| 1-4 | 2 | |
| **Phantom** | | |
| DC, 1989 | | |
| 1-13 | 2 | |
| **Phantom Stranger** | | |
| DC, 1952 | | |
| 1 | 1100 | |
| 2 | 600 | |
| 3-6 | 475 | |
| **Phantom Stranger** | | |
| DC, 1969 | | |
| 1 | 95 | 382 |
| 2-4 | 33 | |
| 5-7 | 20 | |
| 8-11 | 16 | |
| 12-13 | 18 | |
| 14 | 18 | 73 |
| 15-16 | 18 | |
| 17 | 18 | 74 |
| 18 | 15 | 60 |
| 19-21 | 15 | |
| 22-24 | 9 | |
| 25 | 9 | 27 |
| 26-30 | 9 | |
| 31 | 9 | 44 |
| 32-41 | 9 | |
| **Phantom Stranger** | | |
| DC, 1987 | | |
| 1-4 | 3 | |
| **Phantom Zone** | | |
| DC, 1982 | | |
| 1 | 2 | |
| 2-4 | 1 | |
| **Phoenix** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 5 | 18 |
| 2 | 4 | 16 |
| 3-4 | 2 | |
| **Phoenix: The Untold Story** | | |
| MARVEL, 1984 | | |
| 1 | 8 | |
| **Pink Panther** | | |
| GOLD KEY, 1971 | | |
| 1 | 25 | |
| 2 | 15 | |
| 3-5 | 12 | |

**PRICES FOR OTHER UNSLABBED GRADES**

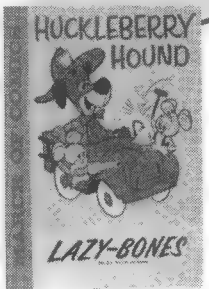
**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM




△ #199

## Boys' and Girls' MARCH OF COMICS

### Dating *March of Comics*, III

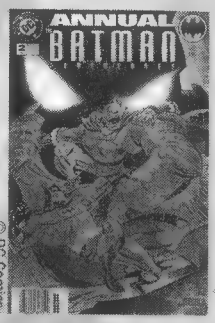
Judging from copyright dates and production codes, it appears that Western sought to put out between 13 and 16 issues of March of Comics a year, the "flex" being holiday-themed comics specially designed for specific outlets such as Sears Roebuck.

Image © 1960 Hanna-Barbera

| | Roy Rogers | Woody Woodpecker | Henry | Bugs Bunny | Rin Tin Tin | Happy Holiday | Happi Tim | Welcome Santa | Woody Woodpecker | Tarzan |
|---|---|---|---|---|---|---|---|---|---|---|
| | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 |
| | AUG 58 | SEP 58 | OCT 58 | NOV 58 | DEC 58 | HOL 58 | HOL 58 | HOL 58 | JAN 59 | FEB 59 |
| NM Price | $50 | $18 | $18 | $18 | $45 | $15 | $15 | $18 | $15 | $65 |

THE BOTTOM LINE

## The Batman Adventures Annual #2 ★★★




© DC Comics

**"Demons"**

**Ra's Al Ghul returns to Gotham, this time to find an ancient tablet that will summon a demon to destroy mankind. But Batman has another demon on his side ...**

For what it is, this is an excellent tale. However, it lacks the typical subtlety of Ra's Al Ghul and his plots, which detracts from the overall tale. The art is also off, the lines not as crisp, the backgrounds dull, and the color scheme off and too dark. But Batman's most singular partner, Jason Blood, and his alter ego add much to the story.

**DC Comics**
**1995 • 44 pp.**
**Writer:** Paul Dini, Glen Murakami, Bruce Timm
**Pencils:** Glen Murakami
**Inks:** Bruce Timm
**Cover:** Glen Murakami

No CGC Copies

**Then $3.50 NOW $4**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 6-10 | 8 | |
| 11-20 | 6 | |
| 21-40 | 4 | |
| 41-87 | 3 | |

**Pinky and the Brain**
DC, 1996

| | | |
|---|---|---|
| 1 | 3 | |
| 2-27 | 2 | |
| Holiday 1 | 2 | |

**Piracy**
E.C., 1954

| | | |
|---|---|---|
| 1 | 160 | |
| 2 | 115 | |
| 3-7 | 85 | |

**Pitt**
IMAGE, 1993

| | | |
|---|---|---|
| 0.5 | 2 | |
| 1-13 | 2 | |
| 14-20 | 3 | |

**Planetary**
DC, 1999

| | | |
|---|---|---|
| 1 | 8 | |
| 2-5 | 3 | |
| 6 | 3 | 6 |
| 7-20 | 3 | |

**Planet Comics**
FICTION HOUSE, 1940

| | | |
|---|---|---|
| 1 | 12400 | |
| 2 | 5250 | |
| 3 | 3600 | |
| 4-7 | 2625 | |
| 8-12 | 1950 | |
| 13-14 | 1525 | |
| 15 | 2700 | |
| 16-18 | 1410 | |
| 19-24 | 1225 | |
| 25-30 | 1090 | |
| 31-35 | 845 | |
| 36 | 845 | 1505 |
| 37-40 | 845 | |
| 41-50 | 600 | |
| 51-53 | 500 | |
| 54 | 500 | 1151 |
| 55-58 | 500 | |
| 59 | 500 | 1646 |
| 60 | 500 | |
| 61-70 | 400 | |
| 71-73 | 300 | |

**Planet of the Apes**
MARVEL, 1974

| | | |
|---|---|---|
| 1 | 20 | |
| 2 | 10 | |
| 3 | 9 | 15 |
| 4-5 | 8 | |
| 6 | 6 | |
| 7-29 | 5 | |
| Annual 1 | 5 | |

**Planet of Vampires**
ATLAS-SEABOARD, 1975

| | | |
|---|---|---|
| 1-2 | 2 | |
| 3 | 2 | 33 |

**Plastic Man**
DC, 1966

| | | |
|---|---|---|
| 1 | 50 | |
| 2 | 28 | |
| 3 | 22 | 76 |
| 4 | 22 | 56 |
| 5 | 22 | |
| 6-10 | 15 | |
| 11 | 4 | 18 |
| 12-20 | 4 | |

**Plastic Man**
DC, 2004

| | | |
|---|---|---|
| 1-8 | 3 | |

**Plastic Man**
DC, 1988

| | | |
|---|---|---|
| 1-4 | 1 | |

**Plastic Man Lost Annual**
DC, 2004

| | | |
|---|---|---|
| 1 | 7 | |

**Plastic Man Special**
DC, 1999

| | | |
|---|---|---|
| 1 | 4 | |

**Plop!**
DC, 1973

| | | |
|---|---|---|
| 1 | 12 | 46 |
| 2 | 8 | 31 |
| 3 | 8 | |
| 4 | 7 | 25 |
| 5 | 7 | 28 |
| 6 | 6 | 17 |
| 7-9 | 6 | |
| 10 | 6 | 25 |
| 11-23 | 5 | |
| 24 | 8 | |

**Pogo Possum**
DELL, 1949

| | | |
|---|---|---|
| 1 | 375 | |
| 2 | 200 | |
| 3-5 | 150 | |
| 6-8 | 120 | |
| 9-13 | 125 | |
| 14 | 100 | |
| 15 | 100 | 276 |
| 16 | 100 | |

**Popeye**
DELL, 1948

| | | |
|---|---|---|
| 1 | 125 | |
| 2 | 85 | |
| 3-5 | 60 | |
| 6-10 | 48 | |
| 11-20 | 40 | |
| 21-30 | 32 | |
| 31-50 | 28 | |
| 51-65 | 24 | |
| 66-80 | 20 | |
| 81-92 | 16 | |
| 93-100 | 12 | |
| 101-120 | 8 | |
| 121-140 | 5 | |
| 141-171 | 3 | |
| Special 1 | 2 | |

**Popular Comics**
DELL, 1936

| | | |
|---|---|---|
| 1 | 3650 | |
| 2 | 1285 | |
| 3 | 1025 | |
| 4 | 815 | |
| 5 | 750 | |
| 6-7 | 600 | |
| 8-10 | 565 | |
| 11-15 | 455 | |
| 16-20 | 400 | |
| 21-30 | 345 | |
| 31-40 | 300 | |
| 41-45 | 240 | |
| 46 | 310 | |
| ↳1st Marvel Man | | |
| 47-50 | 240 | |
| 51-60 | 205 | |
| 61-71 | 160 | |
| 72-75 | 140 | |
| 76-78 | 200 | |
| 79-80 | 140 | |
| 81-90 | 130 | |
| 91-96 | 110 | |
| 97 | 110 | 185 |
| 98-100 | 110 | |
| 101-110 | 85 | |
| 111 | 50 | |
| 112-130 | 80 | |
| 131-145 | 65 | |

**Porky Pig**
DELL, 1952

| | | |
|---|---|---|
| 25-30 | 12 | |
| 31-50 | 9 | |
| 51-70 | 7 | |
| 71-81 | 6 | |

**Power Company**
DC, 2002

| | | |
|---|---|---|
| 1-18 | 3 | |

**Power Man & Iron Fist**
MARVEL, 1974

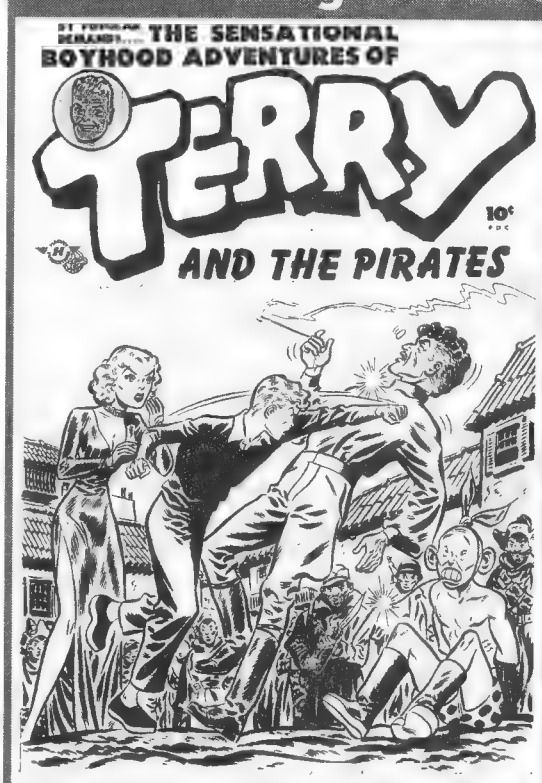
| | | |
|---|---|---|
| 17 | 8 | |
| 18-20 | 5 | |
| 21-30 | 4 | |
| 30/30 cent | 20 | |
| 31 | 4 | |
| 31/30 cent | 20 | |
| 32 | 3 | |
| 32/30 cent | 20 | |
| 33 | 3 | |
| 33/30 cent | 20 | |
| 34 | 3 | |
| 34/30 cent | 20 | |
| 35-44 | 3 | |
| 44/35 cent | 15 | |
| 45 | 3 | |
| 45/35 cent | 15 | |
| 46 | 3 | |
| 46/35 cent | 15 | |
| 47 | 3 | |
| 48 | 4 | 46 |
| 49-52 | 3 | |
| 53-55 | 4 | |
| 56 | 3 | |
| 57 | 5 | 40 |
| 58-65 | 3 | |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

## Original Art




### Replacing logos on art

This Lee Elias *Terry and the Pirates* cover arrived without a logo (although a pencil outline existed for one). Its lacking a logo was natural, since it was a Harvey comic-book cover that was rejected, presumably due to the bomb in Connie's mouth.

The piece looked off-balance with the top third empty, so I created a new logo for it. There are a number of ways to do this. If you have access to another cover original, you can just photocopy the black and white stat on the other cover.

Not having any other *Terry* covers, I had to work from a published comic book. This can be done either by scanning into a computer the comic book in black and white and cleaning up the cover logo in a program like Photoshop — or blowing it up on a good photocopier. I chose the latter.

Both processes require finding a good-condition comic book with the right color combination. The *Terry* for the month of my cover had a red cover. Red photocopies and art scan black in black and white.

As a result, the logo would disappear into a black background. I used another issue with a logo on a white background. I shot one copy at the size to fit the original art and used Wite-Out to clean up any marring on the cover. I then *re*shot it on 11x17-inch paper and folded the paper over the top of the art (so I did not use glue). Total cost was 20¢ for the copies.

*— George Hagenauer*

One Power $

| | Oswald the Rabbit | Indian Chief | Bugs Bunny | Henry | Tom and Jerry | Roy Rogers | Porky Pig | The Lone Ranger | Popeye | Rin Tin Tin | | Santa is Coming | Santa's Helpers | Huckleberry Hound | Fury |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 186 MAR 59 | 187 APR 59 | 188 MAY 59 | 189 JUN 59 | 190 JUL 59 | 191 AUG 59 | 192 SEP 59 | 193 OCT 59 | 194 NOV 59 | 195 DEC 59 | Existence of #196 doubtful | 197 HOL 59 | 198 HOL 59 | 199 JAN 60 | 200 FEB 60 |
| NM Price | $15 | $30 | $15 | $15 | $15 | $45 | $15 | $55 | $30 | $40 | | $18 | $18 | $40 | $25 |

# Rob Hanes Advs. #5

If you've ever wondered what a modern adventure comic strip might look like, check out Rob Hanes Adventures. It's been a while since we've checked in with young Rob, agent of Justice International who's been trying to clear the name of and find his allegedly dead father, who's considered a traitor by the American government.

**WCG COMICS**
WRITER:
**RANDY REYNALDO**
ARTIST:
**RANDY REYNALDO**
**B/W • 32 Pgs.**
**$2.95**

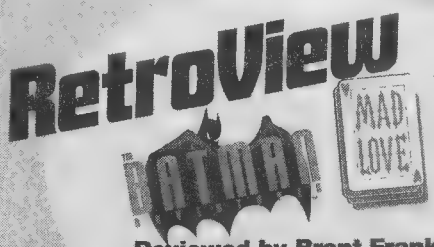
Even those who haven't been faithfully following the story will enjoy this 27-page conclusion to "Glowworm Conspiracy," which nicely stands alone as a thrilling post-Cold War spy thriller where readers learn that all the former players in the conflict have long memories, axes to grind, and scores to settle. All loose ends are neatly tied up in a series of riveting twists and turns that ends with a satisfying payoff.

Randy Reynaldo has received a lot of well-deserved praise for both his art and writing, which are reminiscent of some classic strips of the past without ever seeming dated. Action, romance, great characters: This one has it all.

★★★½ — **S.A. Bennett**

www.wcgcomics.com

# RetroView




**Reviewed by Brent Frankenhoff**

When *Batman: The Animated Series* began in 1992, fans were treated to versions of their favorite Bat-characters as influenced by the 1940s Superman cartoons of Max Fleischer among other sources. Joining Poison Ivy, Scarecrow, The Penguin, and The Joker, among others, was Harley Quinn, The Joker's paramour.

In late 1993, animated series co-creators Paul Dini and Bruce Timm gave Harley an origin story in the *Batman Adventures: Mad Love* one-shot.

Batman Adventures: Mad Love ™ DC Comics

**COST TO OWN THE ORIGINAL IN NM: $8**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Power Man & Iron Fist** | | |
| CONTINUED | | |
| 66 | 12 | 41 |
| ➥2nd Sabretooth | | |
| 67-83 | 2 | |
| 84 | 6 | 22 |
| ➥Sabretooth app | | |
| 85-125 | 2 | |
| Annual 1 | 4 | |
| **Power of Shazam** | | |
| DC, 1995 | | |
| 1 | 3 | |
| 2-42 | 2 | |
| 43-47 | 3 | |
| Annual 1 | 3 | |
| **Power of the Atom** | | |
| DC, 1988 | | |
| 1-18 | 1 | |
| **Power Pack** | | |
| MARVEL, 1984 | | |
| 1-2 | 2 | |
| 3-18 | 1 | |
| 19 | 2 | |
| 20-26 | 1 | |
| 27 | 4 | 18 |
| 28-43 | 1 | |
| 44-62 | 2 | |
| Holiday 1 | 3 | |
| **Power Pack** | | |
| MARVEL, 2000 | | |
| 1 | 3 | |
| **Powerpuff Girls** | | |
| DC, 2000 | | |
| 1 | 5 | |
| 2-3 | 3 | |
| 4-52 | 2 | |
| **Powers** | | |
| IMAGE, 2000 | | |
| 1 | 7 | 16 |
| 2 | 6 | |
| 3 | 5 | |
| 4-10 | 4 | |
| 11-37 | 3 | |
| Annual 1 | 4 | |
| **Preacher** | | |
| DC, 1995 | | |
| 1 | 13 | 27 |
| 2 | 6 | |
| 3-5 | 5 | |
| 6-10 | 4 | |
| 11-49 | 3 | |
| 50-66 | 4 | |
| **Preacher: Dead or Alive** | | |
| DC | | |
| 1 | 20 | |
| **Preacher: Cassidy: Blood & Whiskey** | | |
| DC, 1998 | | |
| 1 | 6 | |
| **Preacher: One Man's War** | | |
| DC, 1998 | | |
| 1 | 5 | |
| **Preacher: Saint of Killers** | | |
| DC, 1996 | | |
| 1-4 | 3 | |
| **Preacher: Tall in the Saddle** | | |
| DC, 2000 | | |
| 1 | 5 | |
| **Preacher: The Good Old Boys** | | |
| DC, 1997 | | |
| 1 | 5 | |
| **Preacher: The Story of You-Know-Who** | | |
| DC, 1996 | | |
| 1 | 5 | |
| **Predator** | | |
| DARK HORSE, 1989 | | |
| 1 | 5 | |
| 2 | 4 | |
| 3-4 | 3 | |
| **Predator 2** | | |
| DARK HORSE, 1991 | | |
| 1-2 | 3 | |
| **Prez** | | |
| DC, 1973 | | |
| 1 | 8 | |
| 2-4 | 4 | |
| **Primer** | | |
| COMICO, 1982 | | |
| 1 | 5 | |
| 2 | 55 ▽ | 81 |
| ➥1st Grendel | | |
| 3-4 | 4 | |
| 5 | 50 | |
| ➥1st Sam Kieth art | | |
| 6 | 5 | |
| **Primer** | | |
| COMICO, 1996 | | |
| 1 | 3 | |
| **Prisoner** | | |
| DC, 1988 | | |
| 1-4 | 4 | |
| **Prophet** | | |
| IMAGE, 1993 | | |
| 0-10 | 3 | |
| **Prophet** | | |
| IMAGE, 1995 | | |
| 1 | 4 | |
| 2-8 | 3 | |
| Annual 1 | 3 | |
| **Psychoanalysis** | | |
| E.C., 1955 | | |
| 1 | 100 | |
| 2-4 | 85 | |
| **Puffed** | | |
| IMAGE, 2003 | | |
| 1-3 | 3 | |
| **Punisher** | | |
| MARVEL, 1986 | | |
| 1 | 13 ▽ | 44 |
| 2 | 7 | 18 |
| 3 | 7 | 24 |
| 4 | 6 | 18 |
| 5 | 6 | 21 |
| 6 | 3 | |
| Special 1 | 3 | |
| **Punisher** | | |
| MARVEL, 1987 | | |
| 1 | 7 | |
| 2-3 | 4 | |
| 4-9 | 3 | |
| 10 | 4 | |
| 11-62 | 2 | |
| 63-74 | 1 | |
| 75 | 3 | |
| 76-80 | 2 | |
| 81-85 | 1 | |
| 86 | 3 | |
| 87-90 | 1 | |
| 91-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101 | 4 | |
| 102-104 | 2 | |
| Annual 1 | 4 | |
| Annual 2-3 | 3 | |
| Annual 4-5 | 2 | |
| Annual 6-7 | 3 | |
| **Punisher** | | |
| MARVEL, 1995 | | |
| 1 | 3 | |
| 2-18 | 2 | |
| **Punisher** | | |
| MARVEL, 1998 | | |
| 1 | 3 | |
| 1/Variant | 6 | |
| 2-4 | 3 | |
| **Punisher** | | |
| MARVEL, 2000 | | |
| 1 | 4 | |
| 1/Variant | 9 | |
| 2 | 4 | |
| 2/Variant | 6 | |
| 3 | 4 | |
| 4-12 | 3 | |
| **Punisher** | | |
| MARVEL, 2001 | | |
| 1-37 | 3 | |
| **Punisher** | | |
| MARVEL, 2004 | | |
| 1-9 | 3 | |
| **Punisher Kills the Marvel Universe** | | |
| MARVEL, 1995 | | |
| 1 | 20 | 28 |
| **Punisher: Official Movie Adaptation** | | |
| MARVEL, 2004 | | |
| 1-3 | 3 | |
| **Punisher: The End** | | |
| MARVEL, 2004 | | |
| 1 | 5 | |
| **Punisher: The Movie** | | |
| MARVEL, 2004 | | |
| 1-3 | 3 | |
| **Punisher War Journal** | | |
| MARVEL, 1988 | | |
| 1 | 5 | 19 |
| 2-5 | 3 | |
| 6 | 3 | 19 |
| 7 | 3 | 15 |
| 8-49 | 2 | |
| 50 | 3 | |
| 51-60 | 2 | |
| 61 | 3 | |
| 62-64/Variant | 2 | |
| 65 | 3 | |
| 66-74 | 2 | |
| 75 | 4 | |
| 76 | 3 | |
| 77-80 | 2 | |
| **PvP** | | |
| IMAGE, 2003 | | |
| 1-7 | 3 | |
| **Quantum Leap** | | |
| INNOVATION, 1991 | | |
| 1 | 5 | |
| 2-5 | 4 | |
| 6-13 | 3 | |
| Special 1 | 3 | |
| **Quasar** | | |
| MARVEL, 1989 | | |
| 1 | 2 | |
| 2-46 | 1 | |
| 47 | 2 | |
| ➥1st Thunderstrike | | |
| 48-49 | 1 | |
| 50 | 3 | |
| 51-60 | 2 | |
| Special 1-3 | 1 | |
| **Question** | | |
| DC, 1987 | | |
| 1-36 | 2 | |
| Annual 1 | 2 | |
| Annual 2 | 3 | |
| **Question Quarterly** | | |
| DC, 1990 | | |
| 1-5 | 3 | |
| **Question Returns** | | |
| DC, 1997 | | |
| 1 | 4 | |
| **Radioactive Man** | | |
| BONGO, 1993 | | |
| 1 | 5 | |
| 88 | 5 | 20 |
| 216-1000 | 3 | |
| **Ragman** | | |
| DC, 1976 | | |
| 1 | 5 | 20 |
| 2-5 | 3 | |
| **Ragman** | | |
| DC, 1991 | | |
| 1-8 | 2 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #208

*Boys' and Girls'*
## MARCH OF COMICS

### Dating *March of Comics*, IV

It's in these end-of-year holiday periods where some of the custom-publishing jobs appear to have fallen through for Dell, resulting in the gaps we now see in the numbering. #32, #107, #196, #211, #228, and #339, all holiday-season issues, never appeared.

Image © 1960 Lone Ranger

| | Bugs Bunny | Space Explorer | Woody Woodpecker | Tarzan | Mighty Mouse | Roy Rogers' | Tom and Jerry | The Lone Ranger | Porky Pig | Lassie |
|---|---|---|---|---|---|---|---|---|---|---|
| | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 |
| | MAR 60 | APR 60 | MAY 60 | JUN 60 | JUL 60 | AUG 60 | SEP 60 | OCT 60 | NOV 60 | DEC 60 |
| NM Price | $15 | $50 | $15 | $60 | $35 | $45 | $15 | $55 | $15 | $35 |

THE BOTTOM LINE

## Batman Advs.: Mad Love ★★★★

© DC Comics

**"Mad Love"**

**The origins of Joker's gun moll from the animated series, Harley Quinn, are revealed.**

When the co-creators of the animated series come together for a comics project based on that animated series, fans should expect a story that accurately captures the look and feel of its animated inspiration.

This story delivers in spades. From the Bruce Timm art (with at least one panel toned down from the original thumbnails; see *Batman Adventures: Dangerous Dames and Demons* for a look) to the tight script, all that's missing is the series' soundtrack. Lots of fun and a story that all fans should seek out.

**DC**
**Feb 1994 • 64 pp.**
**Writer:** Paul Dini, Bruce Timm
**Pencils:** Bruce Timm
**Inks:** Bruce Timm
**Cover:** Bruce Timm

Best CGC copy: **9.6** **Then $3.95 NOW $8**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Rai** VALIANT, 1992 | | |
| 0 | 4 | |
| 1 | 5 ▽ | 20 |
| 2 | 4 | 16 |
| 3 | 4 | 34 |
| 4 | 4 | 35 |
| 5-8 | 2 | |
| 24-33 | 2 | |
| **Rai and the Future Force** VALIANT, 1993 | | |
| 9 | 3 | |
| 9/Gold | 4 | |
| 9/Ltd. | 3 | |
| 10-24 | 2 | |
| **Raiders of the Lost Ark** MARVEL, 1981 | | |
| 1-3 | 2 | |
| **Rainbow Brite and the Star Stealer** DC, 1985 | | |
| 1 | 1 | |
| **Rampaging Hulk (Magazine)** MARVEL, 1977 | | |
| 1 | 12 | 130 |
| 2 | 14 | 8 |
| 3-5 | 5 | |
| 6-9 | 4 | |
| **Rangers Comics** FICTION HOUSE, 1941 | | |
| 1 | 1700 | |
| 2 | 775 | |
| 3 | 650 | |
| 4-5 | 500 | |
| 6-12 | 425 | |
| 13-19 | 360 | |
| 20-24 | 300 | |
| 25-29 | 250 | |
| 30-39 | 175 | |
| 40-56 | 120 | |
| 57 | 120 | 209 |
| 58-59 | 120 | |
| 60-69 | 90 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Ranma 1/2** VIZ, 1991 | | |
| 1 | 25 | |
| 2 | 10 | |
| 3 | 8 | |
| 4-5 | 6 | |
| 6-7 | 5 | |
| **Ranma 1/2 Part 2** VIZ, 1992 | | |
| 1 | 7 | |
| 2 | 5 | |
| 3-11 | 4 | |
| **Ranma 1/2 Part 3** VIZ, 1992 | | |
| 1-13 | 3 | |
| **Ranma 1/2 Part 4** VIZ, 1994 | | |
| 1-11 | 3 | |
| **Ranma 1/2 Part 5** VIZ, 1994 | | |
| 1-12 | 3 | |
| **Ranma 1/2 Part 6** VIZ, 1996 | | |
| 1-14 | 3 | |
| **Ranma 1/2 Part 7** VIZ, 1998 | | |
| 1-14 | 3 | |
| **Ranma 1/2 Part 8** VIZ, 1999 | | |
| 1-13 | 3 | |
| **Ranma 1/2 Part 9** VIZ, 2000 | | |
| 1-11 | 3 | |
| **Ranma 1/2 Part 10** VIZ, 2001 | | |
| 1-11 | 3 | |
| **Ranma 1/2 Part 11** VIZ, 2002 | | |
| 1-11 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Ranma 1/2 Part 12** VIZ, 2003 | | |
| 1 | 3 | |
| **Rat Patrol** DELL, 1967 | | |
| 1-5 | 40 | |
| 6 | 25 | |
| **Rawhide** DELL, 1962 | | |
| 0 | 200 | |
| **Rawhide** GOLD KEY, 1963 | | |
| 1 | 175 | |
| 2 | 150 | |
| **Rawhide Kid** MARVEL, 1955 | | |
| 1 | 675 | |
| 2 | 320 | |
| 3-5 | 185 | |
| 6-10 | 140 | |
| 11-14 | 110 | |
| 15 | 110 | 214 |
| 16 | 110 | |
| 17 | 380 | |
| ➥Rawhide Kid origin | | |
| 18-21 | 95 | |
| 22 | 90 | |
| 23 | 180 | |
| ➥Rawhide Kid origin | | |
| 24-30 | 90 | |
| 31-44 | 75 | |
| 45 | 90 | |
| 46 | 60 | |
| 47-55 | 34 | |
| 56 | 34 | 59 |
| 57 | 34 | |
| 58 | 34 | 66 |
| 59-60 | 34 | |
| 61 | 25 | |
| 62 | 25 | 73 |
| 63-70 | 25 | |
| 71-85 | 16 | |
| 86 | 16 | 50 |
| 87-92 | 14 | |
| 93-97 | 12 | |
| 98 | 12 | 53 |
| 99 | 12 | |
| 100 | 16 | |
| 101-113 | 11 | |
| 114-120 | 7 | |
| 121-133 | 6 | |
| 133/30 cent. | 20 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 134 | 6 | |
| 134/30 cent. | 20 | |
| 135-151 | 6 | |
| Special 1 | 12 | |
| **Rawhide Kid** MARVEL, 1985 | | |
| 1-4 | 2 | |
| **Rawhide Kid** MARVEL, 2003 | | |
| 1 | 5 | |
| 2 | 4 | |
| 3-5 | 3 | |
| **Ray** DC, 1992 | | |
| 1 | 3 | |
| 2-6 | 2 | |
| **Ray** DC, 1994 | | |
| 0-1 | 2 | |
| 1/Variant | 3 | |
| 2-24 | 2 | |
| 25 | 4 | |
| 26-28 | 2 | |
| Annual 1 | 4 | |
| **Real Fact Comics** DC, 1946 | | |
| 1 | 370 | |
| 2 | 220 | |
| 3 | 200 | |
| 4 | 220 | |
| 5 | 850 | |
| ➥Making of Batman | | |
| 6 | 700 | |
| ➥1st Harlan Ellison | | |
| 7 | 105 | |
| 8 | 380 | |
| 9 | 160 | |
| 10 | 150 | |
| 11-12 | 85 | |
| 13 | 300 | |
| 14 | 80 | |
| 15 | 105 | |
| 16 | 270 | |
| 17-18 | 80 | |
| 19 | 90 | |
| 20 | 100 | |
| 21 | 80 | |
| **Realm** ARROW, 1986 | | |
| 1 | 5 | 20 |
| 2-3 | 2 | |
| 4 | 4 | |
| 5-15 | 2 | |
| 16-21 | 3 | |
| **Real Screen Comics** DC, 1945 | | |
| 1 | 750 | |
| 2 | 325 | |
| 3 | 250 | |
| 4-5 | 175 | |
| 6-10 | 125 | |
| 11-21 | 80 | |
| 22-30 | 55 | |
| 31-39 | 38 | |
| 40-50 | 26 | |
| 51-60 | 18 | |
| 61-70 | 16 | |
| 71-90 | 14 | |
| 91-100 | 10 | |
| 101-128 | 8 | |
| **Record of Lodoss War: Chronicles of the Heroic Knight** CPM MANGA, 2000 | | |
| 1-11 | 3 | |

## Original Art

YIPES! I TOUCH THIS MOULDING AND OPEN A CAT-IN-THE-BOX! I'VE HEARD OF SKELETONS IN THE CLOSET - BUT NOT KITTENS! THIS GETS SCREWIER EVERY SECOND.

### Iger Shop blue pencils — remove or keep?

Most of the art Jerry Iger's comic-art shop did for Fiction House comics was covered with blue-pencil coloring notations.

As a result, many pieces of original art featuring Sheena, Glory Forbes, and Hunt Bowman have "5y" or "s9r" scrawled across their panels, including this pretty Glory Forbes defaced by Fiction House art butchers.

Collectors have long debated whether these notations should be removed. (I'm talking here about blue-pencil notations added by editors to art — never blue-pencil preliminary drawings done by some artists that are later inked over but are part of the original drawing.)

Collectors who are "pro-cleaning" argue the blue-pencil notations were not part of the original drawing anyway, the art looks better, and you are restoring a damaged piece to its former glory.

Conservators and historians argue that the blue-pencil notations are part of the history of the piece and should be left alone as a testament to how art and artists were treated in the Golden Age.

Multiple artists working on one page did much of the Iger shop art. The coloring indicators are just one more hand among many.

While the debate rages ("But they restored *The Pietà* after it was damaged," the cleaners retort), it's best to remember that the debate exists when considering removing blue pencils from Golden Age art.

No matter *what* you do, you will lose and offend one group of future buyers.

And remember: Those scarce pages without notations usually sell for the same price as the ones the editors defaced.

***— George Hagenauer***

Power - Record $

| | Christmas Eve | Here Comes Santa | Huckleberry Hound | Hi Yo Silver | Rocky, Friends | Lassie | Porky Pig | Journey to the Sun | Bugs Bunny | Roy and Dale | Woody Woodpecker | Tarzan | Tom and Jerry | The Lone Ranger |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Existence of #211 doubtful | 212 HOL 60 | 213 HOL 60 | 214 JAN 61 | 215 FEB 61 | 216 MAR 61 | 217 APR 61 | 218 MAY 61 | 219 JUN 61 | 220 JUL 61 | 221 AUG 61 | 222 SEP 61 | 223 OCT 61 | 224 NOV 61 | 225 DEC 61 |
| NM Price | $15 | $15 | $30 | $40 | $50 | $30 | $10 | $25 | $10 | $35 | $10 | $55 | $10 | $45 |

# Satan Gone Wild #1

*Satan Gone Wild* is the latest in a series of tongue-in-cheek humor comics that includes *Selected Stories from Satan's Powder Room* and *Chicken Soup for Satan*. Here, the series seems to have hit its stride.

**ASYLUM PRESS**
WRITER:
**ROBERT STEVEN RHINE**
ARTISTS:
**VARIOUS**
**B/W • 48 Pgs.**
**$2.95**

That's not to say that the stories are necessarily good or remotely in good taste. No, these firmly belong in the category of "guilty pleasures."

The opening tale, "Live Nudes," is probably the strongest. The next two, "The Fungus among Us" and "Eat Me," are enjoyable enough, although they have weaker resolutions. (The former is abrupt and counter-intuitive; the latter is just untenable. But who wants realism?) "Skinned Deep" adds little in terms of storytelling but is quite horrific. The back-up "Private I" is pointless, but "Kill Kill Kill" is oddly fun.

Art is by a variety of hands. Particular kudos go to Nenad Gujunca and Hilary Barta for "Fungus" and "Kill," respectively.

These tales are not for those of a sensitive nature, but those who had any use for the earlier issues will enjoy this one at least as much.

★★ **— Jack Abramowitz**

# RetroView

## MASK OF THE PHANTASM™ BATMAN

**Reviewed by Brent Frankenhoff**

With a successful first season behind them, the producers of *Batman: The Animated Series* put together a feature-length adventure in 1993.

Initially slated as a direct-to-video release, the powers that be at Warner Bros. decided at the last minute to release the film to theaters in December 1993, giving ironic meaning to the "this film has been reformatted to fit your screen" warning on the eventual video release. It was the theatrical release that was reformatted.

Batman: Mask of the Phantasm ™ DC Comics

**COST TO OWN THE ORIGINAL IN NM: $5**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Record of Lodoss War: The Grey Witch** | | |
| CPM, 1998 | | |
| 1-22 . . . . . 3 | | |
| **Record of Lodoss War: The Lady of Pharis** | | |
| CPM | | |
| 1-8 . . . . . 3 | | |
| **Red Circle Sorcery** | | |
| RED CIRCLE, 1974 | | |
| 6. . . . . 6 | | |
| 7-10 . . . . . 4 | | |
| 11. . . . . 4 | | 17 |
| **Red Seal Comics** | | |
| HARRY A. CHESLER, 1945 | | |
| 14. . . . . 475 | | |
| 15. . . . . 315 | | |
| 16. . . . . 315 | | 975 |
| 17-19 . . . 285 | | |
| 20-22 . . . 250 | | |
| **Red Sonja** | | |
| MARVEL, 1976 | | |
| 1. . . . . 7 | ▽ | 31 |
| 2-4 . . . . . 3 | | |
| 4/35 cent . . 15 | | |
| 5-6 . . . . . 3 | | |
| 7-15 . . . . . 2 | | |
| **Red Sonja** | | |
| MARVEL, 1983 | | |
| 1-2 . . . . . 1 | | |
| **Red Sonja** | | |
| MARVEL, 1983 | | |
| 1-13 . . . . . 2 | | |
| **Red Wolf** | | |
| MARVEL, 1972 | | |
| 1. . . . . 7 | | 116 |
| 2-5 . . . . . 4 | | |
| 6-9 . . . . . 3 | | |
| **Resurrection Man** | | |
| DC, 1997 | | |
| 1-27 . . . . . 3 | | |
| 1000000 . . . 3 | | |
| **Richard Dragon, Kung-Fu Fighter** | | |
| DC, 1975 | | |
| 1. . . . . 6 | | 45 |
| 2-18 . . . . . 2 | | |
| **Richie Rich** | | |
| HARVEY, 1960 | | |
| 1. . . . . 3050 | | |
| 2. . . . . 850 | | |
| 3. . . . . 440 | | |
| 4-5 . . . . . 310 | | |
| 6-9 . . . . . 200 | | |
| 10. . . . . 165 | | |
| 11-15 . . . 100 | | |
| 16-20 . . . . 75 | | |
| 21-30 . . . . 50 | | |
| 31-40 . . . . 35 | | |
| 41-47 . . . . 22 | | |
| 48. . . . . 22 | | 120 |
| 49. . . . . 22 | | |
| 50-60 . . . . 17 | | |
| 61-65 . . . . 13 | | |
| 66. . . . . 13 | | 64 |
| 67-70 . . . . 13 | | |
| 71-83 . . . . . 8 | | |
| 84. . . . . 8 | | 71 |
| 85-88 . . . . . 8 | | |
| 89-100 . . . . 6 | | |
| 101-150 . . . 4 | | |
| 151-200 . . . 3 | | |
| 201-254 . . . 2 | | |
| **Richie Rich Dollars & Cents** | | |
| HARVEY, 1963 | | |
| 1. . . . . 200 | | |
| 2. . . . . 80 | | |
| 3. . . . . 60 | | |
| 4. . . . . 60 | | 314 |
| 5. . . . . 60 | | |
| 6-10 . . . . . 24 | | |
| 11-20 . . . . 16 | | |
| 21-30 . . . . 10 | | |
| 31-40 . . . . . 8 | | |
| 41-50 . . . . . 6 | | |
| 51-60 . . . . . 4 | | |
| 61-70 . . . . . 3 | | |
| 71-90 . . . . . 2 | | |
| 91-109 . . . . 1 | | |
| **Richie Rich Millions** | | |
| HARVEY, 1961 | | |
| 1. . . . . 90 | | |
| 2. . . . . 50 | | |
| 3. . . . . 35 | | |
| 4-5 . . . . . 28 | | |
| 6. . . . . 20 | | 276 |
| 7. . . . . 20 | | |
| 8-10 . . . . . 16 | | |
| 11-20 . . . . 13 | | |
| 21-30 . . . . . 9 | | |
| 31-40 . . . . . 7 | | |
| 41-50 . . . . . 5 | | |
| 51-60 . . . . . 4 | | |
| 61-90 . . . . . 3 | | |
| 91-110 . . . . 2 | | |
| 111-113 . . . 1 | | |
| **Richie Rich Money World** | | |
| HARVEY, 1972 | | |
| 1. . . . . 46 | | 183 |
| 2. . . . . 18 | | |
| 3. . . . . 15 | | |
| 4-5 . . . . . 10 | | |
| 6-10 . . . . . 8 | | |
| 11-20 . . . . . 5 | | |
| 21-30 . . . . . 4 | | |
| 31-59 . . . . . 3 | | |
| **Richie Rich Success Stories** | | |
| HARVEY, 1964 | | |
| 1. . . . . 240 | | |
| 2. . . . . 75 | | |
| 3. . . . . 50 | | |
| 4-5 . . . . . 40 | | |
| 6. . . . . 30 | | |
| 7. . . . . 30 | | 178 |
| 8-10 . . . . . 30 | | |
| 11-20 . . . . 18 | | |
| 21-25 . . . . 14 | | |
| 26-30 . . . . 12 | | |
| 31-40 . . . . . 8 | | |
| 41-70 . . . . . 5 | | |
| 71-100 . . . . 3 | | |
| 101-105 . . . 2 | | |
| **Rifleman** | | |
| DELL, 1960 | | |
| 2-3 . . . . . 85 | | |
| 4-10 . . . . . 70 | | |
| 11-20 . . . . 55 | | |
| **Rima, the Jungle Girl** | | |
| DC, 1974 | | |
| 1. . . . . 9 | | 40 |
| 2-3 . . . . . 7 | | |
| 4. . . . . 7 | | 28 |
| 5-7 . . . . . 7 | | |
| **Ringo Kid** | | |
| MARVEL, 1970 | | |
| 1. . . . . 12 | | |
| 2. . . . . 8 | | |
| 3-10 . . . . . 5 | | |
| 11. . . . . 4 | | |
| 12. . . . . 4 | | 36 |
| 13-27 . . . . . 4 | | |
| 27/30 cent . 20 | | |
| 28. . . . . 4 | | |
| 28/30 cent . 20 | | |
| 29-30 . . . . . 4 | | |
| **Rip Hunter — Time Master** | | |
| DC, 1961 | | |
| 1. . . . . 350 | | |
| 2. . . . . 140 | | |
| 3. . . . . 115 | | |
| 4-5 . . . . . 95 | | |
| 6-7 . . . . . 85 | | |
| 8-15 . . . . . 70 | | |
| 16-20 . . . . 58 | | |
| 21-25 . . . . 48 | | |
| 26-29 . . . . 40 | | |
| **Rising Stars** | | |
| IMAGE, 1999 | | |
| 0. . . . . 5 | | |
| 0/Gold . . . 12 | | |
| 0.5 . . . . . 3 | | |
| 1. . . . . 4 | | 17 |
| 1/Holofoil . . 8 | | |
| 1/Chromium . 10 | | |
| 1/All others . 4 | | |
| 2. . . . . 3 | | |
| 2/Dynamic . . 7 | | |
| 3-21 . . . . . 3 | | |
| **Rising Stars: Bright** | | |
| IMAGE, 2003 | | |
| 1-3 . . . . . 3 | | |
| **Robin** | | |
| DC, 1991 | | |
| 1-2 . . . . . 3 | | |
| 3-5 . . . . . 2 | | |
| Annual 1-2 . 3 | | |
| **Robin** | | |
| DC, 1993 | | |
| 0. . . . . 2 | | |
| 1. . . . . 4 | | 15 |
| 1/Variant. . . 4 | | |
| 2-14 . . . . . 2 | | |
| 14/Variant. . . 3 | | |
| 15-49 . . . . . 2 | | |
| 50. . . . . 3 | | |
| 51-74 . . . . . 2 | | |
| 75. . . . . 3 | | |
| 76-99 . . . . . 2 | | |
| 100. . . . . 4 | | |
| 101-128 . . . 2 | | |
| 1000000 . . . 3 | | |
| Annual 1-3 . 3 | | |
| Annual 4 . . . 4 | | |
| Annual 5 . . . 3 | | |
| Annual 6 . . . 4 | | |
| Giant Size 1. 6 | | |
| **Robin II** | | |
| DC, 1991 | | |
| 1. . . . . 1 | | |
| 1/Collector's. 10 | | |
| 2. . . . . 1 | | |
| 2/Collector's . 9 | | |
| 3. . . . . 1 | | |
| 3/Collector's . 6 | | |
| 4. . . . . 1 | | |
| 4/Collector's . 4 | | |
| **Robin Plus** | | |
| DC, 1996 | | |
| 1-2 . . . . . 3 | | |
| **Robin: Year One** | | |
| DC, 2000 | | |
| 1-4 . . . . . 5 | | |
| **Robin III: Cry of the Huntress** | | |
| DC, 1992 | | |
| 1. . . . . 1 | | |
| 1/Variant. . . 3 | | |
| 2. . . . . 1 | | |
| 2/Variant. . . 3 | | |
| 3. . . . . 1 | | |
| 3/Variant. . . 3 | | |
| 4. . . . . 1 | | |
| 4/Variant. . . 3 | | |
| 5. . . . . 1 | | |
| 5/Variant. . . 3 | | |
| 6. . . . . 1 | | |
| 6/Variant. . . 3 | | |
| **Rocky and His Fiendish Friends** | | |
| GOLD KEY, 1962 | | |
| 1. . . . . 100 | | |
| 2. . . . . 75 | | |
| 3. . . . . 75 | | 181 |
| 4-5 . . . . . 60 | | |
| **Rogue** | | |
| MARVEL, 1995 | | |
| 1-4 . . . . . 3 | | |
| **Rogue** | | |
| MARVEL, 2001 | | |
| 1-4 . . . . . 3 | | |
| **Rom** | | |
| MARVEL, 1979 | | |
| 1. . . . . 5 | | 28 |
| 2-10 . . . . . 2 | | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**

△ #229

## Boys' and Girls' MARCH OF COMICS

### Meet the Flintstones

Forget *March of Comics* and you'll miss one of the earliest appearances of The Flintstones.

Issue #229, which sells for $50, was the third comics appearance of the characters, following *Dell Giant* #48 and *Flintstones* #2.

image © 1962 Hanna-Barbera

| | Xmas Treasury | Letters to Santa | Existence of #228 doubtful | The Flintstones | Lassie | Bugs Bunny | Three Stooges | Bullwinkle | Smokey the Bear | Huckleberry Hound |
|---|---|---|---|---|---|---|---|---|---|---|
| | 226 | 227 | | 229 | 230 | 231 | 232 | 233 | 234 | 235 |
| | HOL 61 | HOL 61 | | JAN 62 | FEB 62 | MAR 62 | APR 62 | MAY 62 | JUN 62 | JUL 62 |
| NM Price | $15 | $15 | | $50 | $30 | $10 | $55 | $60 | $25 | $25 |

## Batman: Mask of the Phantasm — The Animated Movie ★★★★

© DC Comics

**DC**
**1993 • 64 pp.**
**Writer:** Kelley Puckett
**Pencils:** Mike Parobeck
**Inks:** Rick Burchett
**Cover:** Bruce Timm

### "Batman: Mask of the Phantasm"

**A mysterious vigilante comes to Gotham City, hunting down criminals who share a dark secret.**

A slam-bang adventure that never slows down awaits Batman fans in this one-shot, initially included as a smaller-sized comic book with the video release. (Separate newsstand and prestige-format editions would follow.)

In addition to the current-day mystery, readers are given glimpses of Bruce Wayne's early days as a crimefighter before he donned the cape and cowl. A lost love re-enters Bruce's life, complicating matters, and The Joker stirs the mix further.

**No CGC copies — Then Free, NOW $5**

Record Secret $

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 11-16 | 1 | |
| 17-18 | 2 | |
| 19-23 | 1 | |
| 24-25 | 2 | |
| 26-75 | 1 | |
| Annual 1 | 2 | |
| Annual 2 | 1 | |
| Annual 3 | 2 | |
| Annual 4 | 1 | |

**Roman Holidays**
GOLD KEY, 1973

| | | |
|---|---|---|
| 1 | 20 | |
| 2-3 | 10 | |

**Ronin**
DC, 1983

| | | |
|---|---|---|
| 1 | 4 | 13 |
| 2-5 | 3 | |
| 6 | 5 | |

**Room 222**
DELL, 1970

| | | |
|---|---|---|
| 1 | 30 | |
| 2-4 | 20 | |

**Rudolph the Red-Nosed Reindeer**
DC

| | | |
|---|---|---|
| 1 | 10 | |

**Rudolph the Red-Nosed Reindeer Annual**
DC, 1950

| | | |
|---|---|---|
| 1950 | 115 | |
| 1951 | 90 | |
| 1952-1953 | 75 | |
| 1954-1956 | 60 | |
| 1957-1961 | 48 | |
| 1962 | 75 | |

**Ruse**
CROSSGEN, 2001

| | | |
|---|---|---|
| 1-26 | 3 | |

**Sabretooth**
MARVEL, 1993

| | | |
|---|---|---|
| 1-4 | 3 | |
| Special 1 | 5 | |

**Sabrina**
ARCHIE, 1997

| | | |
|---|---|---|
| 1 | 3 | |
| 2-32 | 2 | |

**Sabrina**
ARCHIE, 2000

| | | |
|---|---|---|
| 1-57 | 2 | |

**Sabrina the Teenage Witch**
ARCHIE, 1971

| | | |
|---|---|---|
| 1 | 45 | |
| 2 | 20 | |
| 3-5 | 12 | |
| 6-10 | 10 | |
| 11-17 | 8 | |
| 18-20 | 6 | |
| 21-30 | 5 | |
| 31-50 | 4 | |
| 51-60 | 3 | |
| 61-77 | 2 | |
| Holiday 1-3 | 2 | |

**Sabrina the Teenage Witch**
ARCHIE, 1996

| | | |
|---|---|---|
| 1 | 2 | |

**Sad Sack**
HARVEY, 1949

| | | |
|---|---|---|
| 1 | 265 | |
| 2 | 150 | |
| 3 | 80 | |
| 4-5 | 60 | |
| 6-10 | 50 | |
| 11-20 | 35 | |
| 21-30 | 22 | |
| 31-40 | 16 | |
| 41-50 | 12 | |
| 51-70 | 8 | |
| 71-90 | 6 | |
| 91-100 | 4 | |
| 101-150 | 3 | |
| 151-287 | 2 | |
| 288-289 | 3 | |
| 290-293 | 2 | |
| 3D 1 | 125 | |

**Saga of the Swamp Thing**
DC, 1982

| | | |
|---|---|---|
| 1 | 3 | |
| 2-19 | 2 | |
| 20 | 15 | 27 |
| ➥Alan Moore starts | | |
| 21 | 12 | 24 |
| 22-25 | 6 | |
| 26-27 | 4 | |
| 28 | 4 | 15 |
| 29-32 | 4 | |
| 33 | 3 | |
| 34 | 5 | |
| 35-36 | 3 | |
| 37 | 30 | 67 |
| ➥1st Hellblazer | | |
| 38 | 15 | |
| 39-40 | 9 | |
| 41-45 | 4 | |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| Annual 3 | 3 | |

**Sam and Twitch**
IMAGE, 1999

| | | |
|---|---|---|
| 1-26 | 3 | |

**Sandman**
DC, 1974

| | | |
|---|---|---|
| 1 | 8 | 48 |
| 2 | 5 | 25 |
| 3-6 | 4 | |

**Sandman**
DC, 1989

| | | |
|---|---|---|
| 1 | 21 | 40 |
| 2 | 11 | 31 |
| 3 | 11 | |
| 4-5 | 7 | |
| 6-7 | 4 | |
| 8 | 12 | 69 |
| ➥1st Death | | |
| 8/Ltd. | 35 | |
| 9-14 | 4 | |
| 15-21 | 3 | |
| 22 | 4 | |
| 23-49 | 3 | |
| 50 | 5 | |
| 50/Gold | 20 | |
| 51-74 | 3 | |
| 75 | 4 | |
| Special 1 | 5 | |

**Sandman: A Gallery of Dreams**
DC, 1994

| | | |
|---|---|---|
| 1 | 3 | 16 |

**Sandman Midnight Theatre**
DC, 1995

| | | |
|---|---|---|
| 1 | 7 | |

**Sandman Mystery Theatre**
DC, 1993

| | | |
|---|---|---|
| 1 | 4 | |
| 2-49 | 3 | |
| 50 | 4 | |
| 51-70 | 3 | |
| Annual 1 | 4 | |

**Savage Dragon**
IMAGE, 1992

| | | |
|---|---|---|
| 1-3 | 3 | |

**Savage Dragon**
IMAGE, 1993

| | | |
|---|---|---|
| 0.5 | 3 | |
| 0.5/Platinum | 4 | |
| 1-3 | 3 | |
| 4-12 | 2 | |
| 13 | 3 | |
| 14 | 2 | |
| 15-24 | 3 | |
| 25 | 4 | |
| 26-49 | 3 | |
| 50 | 6 | |
| 51-74 | 3 | |
| 75 | 6 | |
| 76-99 | 3 | |
| 100 | 9 | |
| 101-114 | 3 | |

**Savage Dragon/ Hellboy**
IMAGE, 2002

| | | |
|---|---|---|
| 1 | 6 | |

**Savage She-Hulk**
MARVEL, 1980

| | | |
|---|---|---|
| 1 | 5 ▽ | 23 |
| 2-5 | 3 | |
| 6-25 | 2 | |

**Savage Sword of Conan**
MARVEL, 1974

| | | |
|---|---|---|
| 1 | 60 ▽ | 188 |
| 2 | 28 | 100 |
| 3 | 16 | |
| 4-10 | 12 | |
| 11-20 | 8 | |
| 21-29 | 6 | |
| 30-50 | 5 | |
| 51-173 | 3 | |
| 174-235 | 2 | |
| Annual 1 | 1 | |
| Special 1 | 6 | |

**Savage Tales**
MARVEL, 1971

| | | |
|---|---|---|
| 1 | 88 | |
| 2 | 32 | |
| 3 | 20 | 76 |
| 4 | 20 | |
| 5 | 12 | 72 |
| 6-11 | 10 | |
| 12 | 8 | |
| Annual 1 | 8 | 82 |

**Scion**
CROSSGEN, 2000

| | | |
|---|---|---|
| 1-43 | 3 | |

**Scooby-Doo**
MARVEL, 1977

| | | |
|---|---|---|
| 1 | 12 | 50 |
| 2-4 | 7 | |
| 5-9 | 4 | |

**Scooby-Doo**
ARCHIE, 1995

| | | |
|---|---|---|
| 1-21 | 2 | |

**Scooby-Doo**
DC, 1997

| | | |
|---|---|---|
| 1-86 | 2 | |
| Summer 1 | 2 | |
| Special 2 | 4 | |

**Scooby Doo, Where Are You?**
GOLD KEY, 1970

| | | |
|---|---|---|
| 1 | 60 | |
| 2-8 | 24 | |
| 9-18 | 18 | |
| 19 | 18 | 89 |
| 20-30 | 12 | |

**Scooby Doo, Where Are You?**
CHARLTON, 1975

| | | |
|---|---|---|
| 1 | 15 | |
| 2 | 10 | |
| 3-5 | 7 | |
| 6-10 | 6 | |
| 11 | 5 | |

**Scorpion**
ATLAS-SEABOARD, 1975

| | | |
|---|---|---|
| 1 | 3 | 37 |
| 2-3 | 2 | |

**Scribbly**
DC, 1948

| | | |
|---|---|---|
| 1 | 900 | |
| 2 | 550 | |
| 3-5 | 430 | |
| 6-10 | 325 | |
| 11-15 | 265 | |

**Sea Devils**
DC, 1961

| | | |
|---|---|---|
| 1 | 300 | |
| 2 | 175 | |
| 3 | 120 | |
| 4-5 | 85 | |
| 6-10 | 55 | |
| 11-12 | 38 | |
| 13 | 42 | |
| 14-20 | 38 | |
| 21-28 | 28 | |
| 29 | 28 | 160 |
| 30-35 | 28 | |

**Secret Defenders**
MARVEL, 1993

| | | |
|---|---|---|
| 1 | 3 | |
| 2-11 | 2 | |
| 12 | 3 | |
| 13-24 | 2 | |
| 25 | 3 | |

**Secret Origins**
DC, 1961

| | | |
|---|---|---|
| Annual 1 | 400 | |

**Secret Origins**
DC, 1973

| | | |
|---|---|---|
| 1 | 14 | 58 |
| 2 | 8 | |
| 3-4 | 7 | |
| 5-7 | 6 | |

**Secret Origins**
DC, 1986

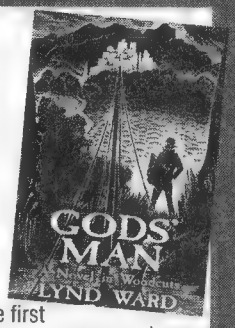
| | | |
|---|---|---|
| 1 | 5 | |
| 2-50 | 2 | |
| Annual 1-3 | 2 | |
| Giant Size 1 | 5 | |
| Special 1 | 2 | |

**Secret Six**
DC, 1968

| | | |
|---|---|---|
| 1 | 30 | |
| 2 | 15 | |
| 3-5 | 12 | |
| 6 | 15 | 59 |
| 7 | 20 | |

## Original Art

### Lynd Ward's *Gods' Man* back in print




Years before **Will Eisner** or **Frank Miller** drew their graphic novels, American illustrator **Lynd Ward** drew six wordless graphic novels — books told entirely though images. ***God's Man*** was the first and it is back in print from **Dover Books** for $8.95 (on the Web at *http://store.yahoo.com/doverpublications*).

Autobiographical in nature, the novel recounts Ward's struggles with his craft and with life in the 1920s. The intricate woodcuts transcend all barriers of language, and fresh details reward the eye with every re-viewing. *God's Man* has long been out of print, and earlier editions usually sell in the $75-and-up range.

If it sells well, Dover may bring out the other books, including the last title, which was produced originally in only one small limited edition and reprinted only once in Abrams' ***Storyteller without Words*** volume, which sells for hundreds of dollars.

Since Ward's graphic novels were produced as woodcuts, created by drawing on and carving wooden blocks and printing the result on paper, no original art exists for the books. Ward did, however, do a number of signed, limited-edition prints of pages from the books. Those occasionally turn up on eBay or through rare book dealers. Ward also produced pen-and-ink illustrations and paintings for a number of other books. These originals sell in the thousands of dollars.

*— George Hagenauer*

| | Roy and Dale | Mighty Mouse | The Lone Ranger | Woody Woodpecker | Tarzan | Santa Claus Around the World | Santa's Toyland | The Flintstones | Mr. Ed | Bugs Bunny | Popeye | Mighty Mouse | Three Stooges | Woody Woodpecker | Roy and Dale |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 236 AUG 62 | 237 SEP 62 | 238 OCT 62 | 239 NOV 62 | 240 DEC 62 | 241 HOL 62 | 242 HOL 62 | 243 JAN 63 | 244 FEB 63 | 245 MAR 63 | 246 APR 63 | 247 MAY 63 | 248 JUN 63 | 249 JUL 63 | 250 AUG 63 |
| NM Price | $30 | $30 | $40 | $10 | $50 | $15 | $15 | $40 | $35 | $10 | $25 | $25 | $50 | $10 | $30 |

# Sweet and Sensitive

Here's all the proof needed that a high-school romance manga doesn't have to pile on a lot of high-concept premises to get a reader's attention.

**ADV MANGA**
WRITER:
**EUN AH PARK**
ARTIST:
**EUN AH PARK**
**B/W • 200 Pgs.**
**$9.99**

Eee-Ji is torn between two guys who unfortunately happen to be best friends: Han Gyul (her old crush from grade school) and Sae-Ryun (whose poor behavior toward her is considered to be the smoking gun proving that, underneath it all, he's really a nice guy who really cares about her).

It's just that simple, but creator Eun Ah Park makes watching the three would-be lovers uneasily circling each other seem interesting without having to resort to either magical animals or cross-dressing. Of course, it helps that it's all done up in that special elegant Korean art style, which elongates human figures until they look like sketches from fashion magazines, sort of the inverse of the dreaded "super-deformed" look. And, while it doesn't exactly make for compelling reading, it has clear, concise storytelling, modern-seeming characters, and believable conflicts.

★★★ **— S.A. Bennett**

www.adv-manga.com
ISBN: 1-41390-074-7

# RetroView TARZAN™

**1952-1953**
**Reviewed by Michael Tierney**

The jungle world of **Dell/Gold Key**'s *Tarzan* comics is constantly evolving, as lost jungle cities are found, the ape-man finds additional intelligent apes, and other fantastic events occur.

Starting off this period is the first issue with Russ Manning's work on the "Brothers of the Spear" back-up. While Manning's style is not yet fully recognizable, the reader can tell that something special has begun.

Many story titles in these Retroviews are prefixed **"Tarzan ..."** or **"Tarzan and ..."**

Tarzan ™ Edgar Rice Burroughs Inc.

**COST TO OWN THE ORIGINALS IN NM: $1,04**

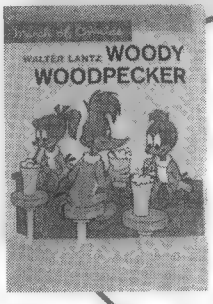
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Secret Society of Super-Villains** | | |
| DC, 1976 | | |
| 1 | 7 | 27 |
| 2-5 | 4 | |
| 6-15 | 3 | |
| **Secrets of Haunted House** | | |
| DC, 1975 | | |
| 1 | 10 △ | 125 |
| 2 | 6 | |
| 3-4 | 5 | |
| 5-9 | 4 | |
| 10 | 4 | 23 |
| 11-20 | 4 | |
| 21-30 | 3 | |
| 31 | 4 | |
| 32-46 | 3 | |
| **Secrets of Sinister House** | | |
| DC, 1972 | | |
| 5 | 5 | |
| 6-9 | 4 | |
| 10 | 6 | |
| 11-16 | 4 | |
| 17 | 4 | 75 |
| 18 | 4 | |
| **Sensational Spider-Man** | | |
| MARVEL, 1996 | | |
| -1 | 2 | |
| 0 | 5 | |
| 1 | 2 | |
| 1/Collector's | 4 | 15 |
| 2 | 2 | |
| 2/Collector's | 3 | |
| 3-11 | 2 | |
| 11/Collector's | 7 | |
| 12-24 | 2 | |
| 25-25 | 3 | |
| 26-33 | 2 | |
| Annual 1996 | 3 | |
| **Sensation Comics** | | |
| DC, 1942 | | |
| 1 | 32400 | |
| 2 | 5200 | |
| 3 | 2750 | |
| 4 | 1850 | |
| 5 | 1550 | |
| 6 | 1400 | |
| 7-10 | 1140 | |
| 11-19 | 1075 | |
| 20 | 1075 | 895 |
| 21-30 | 840 | |
| 31-34 | 610 | |
| 35-40 | 560 | |
| 41-44 | 500 | |
| 45 | 500 | 800 |
| 46-50 | 475 | |
| 51-55 | 460 | |
| 58 | 455 | |
| 59 | 455 | 942 |
| 60 | 455 | |
| 61-67 | 395 | |
| 68 | 500 | |
| ➥1st Huntress | | |
| 69 | 395 | 668 |
| 70 | 395 | |
| 71 | 380 | |
| 72 | 380 | 1569 |
| 73-80 | 380 | |
| 81 | 425 | |
| 82-83 | 385 | |
| 84 | 385 | 1060 |
| 85-90 | 385 | |
| 91-93 | 190 | |
| 94 | 350 | |
| 95-99 | 190 | |
| 100-109 | 450 | |
| **Sensation Comics** | | |
| DC, 1999 | | |
| 1 | 2 | |
| **Sgt. Bilko** | | |
| DC, 1957 | | |
| 1 | 350 | |
| 2 | 150 | |
| 3-5 | 100 | |
| 6-13 | 75 | |
| 14-18 | 60 | |
| **Sgt. Bilko's Pvt. Doberman** | | |
| DC, 1958 | | |
| 1 | 150 | |
| 2 | 110 | |
| 3 | 90 | |
| 4-5 | 70 | |
| 6-11 | 50 | |
| **Sgt. Fury** | | |
| MARVEL, 1963 | | |
| 1 | 1175 | |
| 2 | 400 | |
| 3-5 | 225 | |
| 6-10 | 150 | |
| 11-12 | 80 | |
| 13 | 400 | 1763 |
| ➥Cap. America app. | | |
| 14-15 | 60 | |
| 16 | 60 | 241 |
| 17-18 | 50 | |
| 19 | 50 | 197 |
| 20-21 | 30 | |
| 22 | 30 | 95 |
| 23-24 | 30 | |
| 25 | 30 | 120 |
| 26 | 30 | 110 |
| 27 | 30 | |
| 28 | 30 | 136 |
| 29-31 | 30 | |
| 32-38 | 25 | |
| 39 | 20 | 89 |
| 40 | 20 | 64 |
| 41 | 15 | 60 |
| 42-49 | 15 | |
| 50 | 15 | 48 |
| 51 | 15 | |
| 52 | 15 | 62 |
| 53-54 | 15 | |
| 55 | 15 | 58 |
| 56 | 14 | 51 |
| 57 | 14 | |
| 58 | 14 | 50 |
| 59 | 14 | 72 |
| 60-63 | 14 | |
| 64-67 | 12 | |
| 68 | 12 | 44 |
| 69-99 | 12 | |
| 100 | 20 | 103 |
| 101 | 12 | |
| 102 | 10 | |
| 103-110 | 8 | |
| 111-121 | 6 | |
| 122-131 | 5 | |
| 132-133 | 4 | |
| 133/30 cent. | 20 | |
| 134 | 4 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 134/30 cent. | 20 | |
| 135-151 | 4 | |
| 152-167 | 3 | |
| Annual 1 | 125 | |
| Annual 2 | 55 | |
| Annual 3 | 30 | 97 |
| Annual 4 | 22 | |
| Annual 5 | 10 | |
| Annual 6-7 | 9 | |
| **Sgt. Rock** | | |
| DC, 1977 | | |
| 302 | 14 | |
| 303-310 | 9 | |
| 311-320 | 8 | |
| 321-330 | 6 | |
| 331-341 | 5 | |
| 342-350 | 4 | |
| 351-390 | 3 | |
| 391-422 | 2 | |
| Annual 1-2 | 4 | |
| Annual 3-4 | 3 | |
| **Sgt. Rock (2nd Series)** | | |
| DC, 1991 | | |
| 14-22 | 2 | |
| Special 1-2 | 3 | |
| **Sgt. Rock Special** | | |
| DC, 1988 | | |
| 1-13 | 3 | |
| **Sgt. Rock's Prize Battle Tales Replica** | | |
| DC, 2000 | | |
| 1 | 6 | |
| **77 Sunset Strip** | | |
| DELL, 1962 | | |
| 1 | 150 | |
| **77 Sunset Strip** | | |
| GOLD KEY, 1962 | | |
| 1-2 | 100 | |
| **Shade Changing Man** | | |
| DC, 1977 | | |
| 1 | 4 | 38 |
| 2 | 3 | 13 |
| 3-8 | 3 | |
| **Shade Changing Man** | | |
| DC, 1990 | | |
| 1 | 3 | |
| 2-49 | 2 | |
| 50 | 3 | |
| 51-70 | 2 | |
| **Shadow** | | |
| DC, 1973 | | |
| 1 | 12 | |
| 2-3 | 8 | |
| 4 | 6 | |
| 5 | 4 | |
| 6 | 5 | |
| 7-12 | 4 | |
| **Shadow** | | |
| DC, 1986 | | |
| 1 | 3 | |
| 2-4 | 2 | |
| **Shadow** | | |
| DC, 1987 | | |
| 1 | 3 | |
| 2-19 | 2 | |
| Annual 1-Annual 2 | 3 | |
| **ShadowHawk** | | |
| IMAGE, 1992 | | |
| 1 | 3 | |
| 2-3 | 3 | |
| 4 | 2 | |
| **ShadowHawk** | | |
| IMAGE, 1993 | | |
| 1 | 4 | |
| 1/Gold | 3 | |
| 2 | 2 | |
| 2/Gold | 3 | |
| 3 | 3 | |
| **ShadowHawk** | | |
| IMAGE, 1993 | | |
| 0-1 | 3 | |
| 2 | 2 | |
| 3-4 | 3 | |
| 12-13 | 2 | |
| 14-18 | 3 | |
| Special 1 | 4 | |
| **Shadowman** | | |
| VALIANT, 1992 | | |
| 0 | 3 | |
| 0/Gold | 4 | |
| 0/Variant | 4 | |
| 1 | 3 | 18 |
| 2-43 | 3 | |
| Yearbook 1 | 4 | |
| **Shadow Strikes!** | | |
| DC, 1989 | | |
| 1 | 3 | |
| 2-31 | 2 | |
| Annual 1 | 4 | |
| **Shang Chi: Master of Kung Fu** | | |
| MARVEL, 2002 | | |
| 1-6 | 3 | |
| **Shanna the She-Devil** | | |
| MARVEL, 1972 | | |
| 1 | 23 | 109 |
| 2 | 6 | |
| 3-5 | 4 | |
| **Shazam!** | | |
| DC, 1973 | | |
| 1 | 16 ▲ | 65 |
| 2 | 5 | |
| 3 | 5 | 31 |
| 4 | 4 | |
| 5-7 | 3 | |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.




△ #261

image © 1964 Walter Lantz

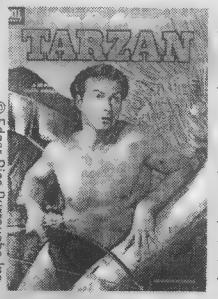
## Boys' and Girls' MARCH OF COMICS

### Pricing paradox

Interestingly, *March* #261, starring Woody Woodpecker, generally sells for a few dollars more than the regular Dell *Woody* comic books for that time. But there were millions of copies of the *March* issue, while sales of *Woody* were around 245,000!

| | Lulu & Hazel | Tarzan | Yogi Bear | Lassie | Santa's Christmas List | Christmas Party | Mighty Mouse | The Sword in the Stone | Bugs Bunny | Mr. Ed |
|---|---|---|---|---|---|---|---|---|---|---|
| | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 |
| | SEP 63 | OCT 63 | NOV 63 | DEC 63 | HOL 63 | HOL 63 | JAN 64 | FEB 64 | MAR 64 | APR 64 |
| NM Price | $85 | $45 | $40 | $30 | $15 | $10 | $25 | $40 | $10 | $20 |

## Tarzan #39 ★★★★




© Edgar Rice Burroughs Inc.

**Dell**
**Dec 1952**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... the Men of Monga" • 24 pp.**

**Tarzan rescues his old friend Jo-rah's sister from Mongan cliff caves.**

Fingers point to the skies of Pal-ul-don, as a man rides on the back of a pterodactyl! "It is Tarzan! Only Tarzan could do that!"

**"... the Elephants of Athne" • 15 pp.**

**Prince Ergon of New Athne has taken an interest in a lovely archaeologist. Tarzan warns her father to be wary.**

Tarzan and Prince Ergon don't get along. "It's me, Tarzan, your old enemy ... ho, ho, ho," Tarzan taunts the prince every chance he gets.

**"Brothers of the Spear" • 6 pp.**

**"The New Warrior" • 2 text pp.**

Best CGC copy: **9.2** Then 10c **NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 8 | 14 | 64 |
| ➥100-page issue | | |
| 9-10 | 3 | |
| 11 | 3 | 29 |
| 12-17 | 9 | |
| 18-27 | 3 | |
| 28 | 2 | |
| 29-35 | 3 | |

**Shazam: The New Beginning**
DC, 1987

| | | |
|---|---|---|
| 1-4 | 2 | |

**She-Hulk**
MARVEL, 2004

| | | |
|---|---|---|
| 1-5 | 3 | |

**Sherlock Holmes**
DC, 1975

| | | |
|---|---|---|
| 1 | 6 | 24 |

**S.H.I.E.L.D.**
MARVEL, 1973

| | | |
|---|---|---|
| 1 | 13 | 50 |
| 2-5 | 5 | |

**Shock SuspenStories**
E.C., 1952

| | | |
|---|---|---|
| 1 | 850 | |
| 2 | 500 | |
| 3 | 350 | |
| 4 | 325 | |
| 5 | 290 | |
| 6-7 | 350 | |
| 8 | 260 | |
| 9-11 | 210 | |
| 12 | 225 | |
| 13 | 350 | |
| ➥Frazetta art | | |
| 14-15 | 200 | |
| 16-18 | 170 | |

**Shogun Warriors**
MARVEL, 1979

| | | |
|---|---|---|
| 1 | 4 | 22 |
| 2-20 | 2 | |

**Showcase**
DC, 1956

| | | |
|---|---|---|
| 1 | 2850 | |
| 2 | 800 | |
| 3 | 775 | |
| 4 | 26000 | |
| ➥1st Silver Age Flash | | |
| 5 | 925 | |
| 6 | 3600 | |
| 7 | 1800 | |
| 8 | 11500 | |
| ➥2nd SA Flash | | |
| 9 | 7200 | |
| 10 | 2600 | |
| 11-12 | 1625 | |
| 13-14 | 4200 | |
| 15 | 1650 | |
| 16 | 900 | |
| 17 | 2200 | |
| ➥1st Adam Strange | | |
| 18 | 1100 | |
| 19 | 1100 | 3125 |
| 20 | 850 | |
| 21 | 450 | |
| 22 | 5600 | |
| ➥1st SA Grn. Lantern | | |
| 23 | 1600 | |
| 24 | 1500 | |
| 25-26 | 275 | |
| 27 | 700 | |
| 28-29 | 350 | |
| 30 | 750 | |
| 31-32 | 340 | |
| 33 | 325 | |
| 34 | 1250 | |
| 35 | 650 | |
| 36 | 475 | |
| 37 | 525 | |
| 38 | 350 | |
| 39-40 | 300 | |
| 41-42 | 150 | |
| 43 | 450 | |
| 44 | 100 | |
| 45 | 275 | |
| 46-47 | 95 | |
| 48-52 | 65 | |
| 53-54 | 80 | |
| 55 | 220 | 804 |
| ➥Dr. Fate origin | | |
| 56 | 100 | |
| 57 | 120 | |
| 58 | 120 | 387 |
| 59 | 115 | 445 |
| 60 | 225 | 863 |
| ➥Spectre origin | | |
| 61 | 100 | 342 |
| 62 | 70 | |
| 63 | 40 | |
| 64 | 110 | 348 |
| ➥Spectre app | | |
| 65 | 40 | |
| 66 | 21 | 86 |
| 67 | 21 | |
| 68 | 21 | 83 |
| 69-71 | 21 | |
| 72 | 21 | 86 |
| 73 | 85 | 272 |
| ➥1st Creeper | | |
| 74 | 38 | 149 |
| ➥1st Anthro | | |
| 75 | 62 ▽ | 237 |
| ➥1st Hawk & Dove | | |
| 76-77 | 45 | |
| 78 | 34 | |
| 79-80 | 45 | |
| 81 | 30 | 159 |
| 82 | 45 | |
| 83-84 | 40 | |
| 85 | 12 | |
| 86 | 12 | 65 |
| 87 | 12 | |
| 88-89 | 8 | |
| 90-93 | 7 | |
| 94 | 10 | 31 |
| ➥New Doom Patrol | | |
| 95-96 | 8 | |
| 97-99 | 5 | |
| 100 | 5 | 32 |
| 101 | 5 | 24 |
| 102 | 5 | |
| 103 | 5 | 27 |
| 104 | 5 | |

**Sigil**
CROSSGEN, 2000

| | | |
|---|---|---|
| 1-42 | 3 | |

**Silver Surfer**
MARVEL, 1968

| | | |
|---|---|---|
| 1 | 375 △ | 1209 |
| 2 | 160 | 351 |
| 3 | 135 | 533 |
| 4 | 255 ▲ | 825 |
| ➥Surfer vs. Thor | | |
| 5 | 70 | 269 |
| 6 | 70 | 287 |
| 7 | 70 | 379 |
| 8 | 80 | 372 |
| 9 | 60 | 231 |
| 10 | 53 | 204 |
| 11 | 53 | 240 |
| 12 | 53 | 192 |
| 13 | 53 | 221 |
| 14 | 100 △ | 472 |
| ➥Spider-Man app. | | |
| 15 | 54 | 241 |
| 16 | 54 | 199 |
| 17 | 54 | 200 |
| 18 | 54 | 220 |

**Silver Surfer**
MARVEL, 1982

| | | |
|---|---|---|
| 1 | 12 | |

**Silver Surfer**
MARVEL, 1988

| | | |
|---|---|---|
| 1-2 | 3 | |

**Silver Surfer**
MARVEL, 1987

| | | |
|---|---|---|
| -1 | 3 | |
| -0.5 | 3 | |
| 0.5/Platinum | 6 | |
| 1 | 7 | 16 |
| 2 | 6 | |
| 3-10 | 4 | |
| 11-14 | 3 | |
| 15 | 4 | |
| 16-24 | 3 | |
| 25 | 4 | |
| 26-31 | 3 | |
| 32-33 | 2 | |
| 34 | 5 | 20 |
| 35 | 4 | |
| 36-38 | 3 | |
| 39-45 | 2 | |
| 46-47 | 3 | |
| 48-49 | 2 | |
| 50 | 5 | 15 |
| 51-74 | 2 | |
| 75 | 4 | |
| 76-85 | 2 | |
| 85/Collector's | 3 | |
| 86-90 | 2 | |
| 91 | 1 | |
| 92-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-124 | 2 | |
| 125 | 3 | |
| 126-146 | 2 | |
| Annual 1 | 4 | |
| Annual 2-98 | 3 | |

**Silver Surfer**
MARVEL, 2003

| | | |
|---|---|---|
| 1 | 2 | |
| 2-4 | 3 | |
| 5-6 | 2 | |
| 7-11 | 3 | |

**Sinister House of Secret Love**
DC, 1971

| | | |
|---|---|---|
| 1 | 70 | 369 |
| 2 | 35 | |
| 3 | 45 | |
| 4 | 35 | |

**Six Million Dollar Man**
CHARLTON, 1976

| | | |
|---|---|---|
| 1 | 12 | 47 |
| 2 | 6 | 21 |
| 3-5 | 5 | |
| 6-9 | 4 | |

**Six Million Dollar Man (Magazine)**
CHARLTON

| | | |
|---|---|---|
| 1 | 10 | |
| 2 | 8 | |
| 3-7 | 5 | |

**Skull the Slayer**
MARVEL, 1975

| | | |
|---|---|---|
| 1 | 9 | 41 |
| 2-5 | 2 | |
| 5/30 cent | 20 | |
| 6 | 2 | |
| 6/30 cent | 20 | |
| 7-8 | 2 | |

**Smallville**
DC, 2003

| | | |
|---|---|---|
| 1-9 | 4 | |

**Smash Comics**
DC, 1999

| | | |
|---|---|---|
| 1 | 2 | |

**Smurfs**
MARVEL, 1982

| | | |
|---|---|---|
| 1 | 4 | 20 |
| 2 | 4 | 18 |
| 3 | 4 | |

**Snagglepuss**
GOLD KEY, 1962

| | | |
|---|---|---|
| 1 | 33 | |
| 2 | 24 | |
| 3 | 24 | 93 |
| 4 | 24 | |

**Soap Opera Love**
CHARLTON, 1983

| | | |
|---|---|---|
| 1 | 12 | 102 |
| 2-3 | 8 | |

**Sojourn**
CROSSGEN, 2001

| | | |
|---|---|---|
| 1 | 5 | 20 |
| 2-24 | 3 | |
| 25 | 1 | |
| 26-34-2 | 3 | |
| Special 1 | 4 | |

**Sojourn Prequel**
CROSSGEN, 2001

| | | |
|---|---|---|
| 1 | 5 | 22 |

**Solar, Man of the Atom**
VALIANT, 1991

| | | |
|---|---|---|
| 1 | 5 | 25 |
| 2 | 3 ▽ | 18 |
| 3 | 3 | 20 |
| 4-9 | 2 | |
| 10 | 8 | 31 |
| ➥1st Eternal Warrior | | |
| 11-45 | 2 | |
| 46-60 | 3 | |

**CGC** Comics Guaranty LLC (CGC) uses the following numeric **GRADES** grading scale and definitions:

| | | | | | |
|---|---|---|---|---|---|
| **10.0** | Mint | **8.0** | Very Fine | **4.0** | Very Good |
| **9.9** | Mint | **7.5** | Very Fine- | **3.5** | Very Good- |
| **9.8** | Near Mint/ Mint | **7.0** | Fine/ Very Fine | **3.0** | Good/ Very Good |
| **9.6** | Near Mint+ | **6.5** | Fine+ | **2.5** | Good+ |
| **9.4** | Near Mint | **6.0** | Fine | **2.0** | Good |
| **9.2** | Near Mint- | **5.5** | Fine- | **1.8** | Good- |
| **9.0** | Very Fine/ Near Mint | **5.0** | Very Good/ Fine | **1.5** | Fair/Good |
| **8.5** | Very Fine+ | **4.5** | Very Good+ | **1.0** | Fair |
| | | | | **0.5** | Poor |

## Original Art

### Art Butchers: The Chicago Tribune Syndicate

Many times we've seen collectors pass on 1950s ***Dick Tracy*** or ***Terry and the Pirates*** Sundays with the comment, "I'll wait until I find one in better condition."

The problem is that comic strips appear in different formats: full-page and tabloid, half-page, quarter-page, and thirds. That being the case, the syndicates need to provide proofs in all these formats. For most syndicates, it meant shooting a photostat and cutting and repasting the panels into the different formats. For years, for the multi-million dollar **Chicago Tribune New York Daily News Syndicate**, it meant cutting up beautiful full-page original Sunday page art and repasting the art into different formats — often losing a panel or two along the way.

As a result, the art for most of its major Sunday strips — ***Dick Tracy, Terry and the Pirates, Brenda Starr, On Stage, Smilin' Jack***, and others — are found in their most prime period (the 1940s through early 1960s) only as cut up and repasted originals. While there are exceptions (there were years *Brenda Starr* was spared and there were years when she only survives as third-pages, where each panel is trimmed to a fraction of its original size), most of their major Sunday strips can only be found as butchered and pasted-up art. So don't pass on that Sunday original, since there probably aren't any uncut ones!

Oddly, the syndicate often *didn't* cut and repaste its secondary strips — almost all of **Dick Fletcher's *Surgeon Stone*** survives as unblemished fulls or halves. This is especially bizarre, because most of the strips like *Stone* almost *never* appeared in their original format, only as greatly reduced third and quarter-page strips!

***— George Hagenauer*** *reports on original art markets for* ***CBG****. Write him at* ***yellowkd@terracom.net.***

| | Woody Woodpecker | Tarzan | Donald Duck | Popeye | Yogi Bear | Lassie | Little Lulu | Three Stooges | A Jolly Christmas | Santa's Little Helpers | The Flintstones | Tarzan | Bugs Bunny | Popeye | Little Lulu |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 261 MAY 64 | 262 JUN 64 | 263 JUL 64 | 264 AUG 64 | 265 SEP 64 | 266 OCT 64 | 267 NOV 64 | 268 DEC 64 | 269 HOL 64 | 270 HOL 64 | 271 JAN 65 | 272 FEB 65 | 273 MAR 65 | 274 APR 65 | 275 MAY 65 |
| NM Price | $10 | $40 | $45 | $20 | $30 | $25 | $70 | $45 | $15 | $15 | $40 | $40 | $10 | $20 | $60 |

# Tramps Like Us Vol. 1

The only false step in this convincing, beautifully drawn manga is the inappropriate title: Be My Dog better sums up the premise of this would-be Sex and the City-style sophisticated sex comedy with a soggy center.

**TOKYOPOP**
WRITER:
**YAYOI OGAWA**
ARTIST:
**YAYOI OGAWA**
**B/W • 192 Pgs.**
**$9.99**

Dumped-on career woman Sumire makes herself feel better by taking home a pet she finds on the street. She needs to feel in control; the pet she names Momo is unable to survive on his own, so soon she's absorbing all his unconditional love, and they achieve a level of intimacy she can't achieve with men.

This would be an altogether satisfying status quo, except that, instead of a dog, Momo's a pretty boy dancer who secretly pines to be more than a companion animal to Sumire with undoubtedly heartbreaking consequences to come. Anyone looking for salacious sex games is bound to be disappointed by this strangely innocent-as-advertised story of beautiful, damaged people unable to recognize love when it slaps them in the face.

★★★ — **S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-141-1

**RETROVIEW**
## Tarzan #40
★★1/2

**Dell**
**Jan 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... Faces Death on the Desert" • 24 pp.**

**Two young lovers are reunited, only to be sentenced to death.**

The title refers to New Athne's location between the desert of thorns and Pal-ul-don's great swamp.

**"... on the Trail of the Leopard" • 15 pp.**

**Tarzan's elephant and baboon friends rescue Chief Buto's kidnapped little sister from the Leopard Men.**

Classic villains from the novel make their first appearance. Tarzan warns The Leopard Men to never wear their skins again.

**"Brothers of the Spear" • 6 pp.**

**"The Day of Departure" • 2 text pp.**

© Edgar Rice Burroughs Inc.

Best CGC copy **9.0** **Then 10c Now $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Sonic the Hedgehog** | | |
| ARCHIE, 1993 | | |
| 0 | 9 | |
| 1 | 12 | 34 |
| 2-3 | 9 | |
| 4-5 | 7 | |
| 6-10 | 6 | |
| 11-20 | 4 | |
| 21-50 | 3 | |
| 51-137 | 2 | |
| Super 1-15 | 2 | |
| **Son of Satan** | | |
| MARVEL, 1975 | | |
| 1 | 15 | 60 |
| 2 | 12 | |
| 3 | 8 | |
| 3/30 cent | 12 | |
| 4 | 8 | |
| 4/30 cent | 12 | |
| 5 | 8 | |
| 5/30 cent | 12 | |
| 6-8 | 6 | |
| **Soul Saga** | | |
| TOP COW, 2000 | | |
| 1 | 3 | 11 |
| 2-5 | 3 | |
| **Soupy Sales Comic Book** | | |
| ARCHIE, 1965 | | |
| 1 | 80 | |
| **Soviet Super Soldiers** | | |
| MARVEL, 1992 | | |
| 1 | 2 | |
| **Space: 1999** | | |
| CHARLTON, 1975 | | |
| 1 | 6 | |
| 2-4 | 4 | |
| 5 | 4 | 15 |
| 6 | 4 | |
| 7 | 3 | |
| **Space Adventures** | | |
| CHARLTON, 1952 | | |
| 1 | 240 | |
| 2 | 125 | |
| 3-5 | 105 | |
| 6-9 | 90 | |
| 10-12 | 225 | |
| 13 | 90 | 161 |
| 14-19 | 90 | |
| 20 | 110 | |
| 21 | 80 | |
| 23 | 100 | |
| 24-32 | 70 | |
| 33 | 325 | |
| ➥1st Captain Atom | | |
| 34 | 150 | |
| 35-40 | 125 | |
| 41 | 25 | |
| 42 | 75 | |
| 43 | 25 | |
| 44 | 25 | 68 |
| 45-50 | 25 | |
| 51-60 | 18 | |
| 61-72 | 12 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Space Family Robinson** | | |
| GOLD KEY, 1962 | | |
| 1 | 200 | |
| 2 | 90 | |
| 3-5 | 70 | |
| 6-10 | 50 | |
| 11-13 | 30 | |
| 14 | 30 | 110 |
| 15 | 30 | |
| 16-20 | 24 | |
| 21-44 | 20 | |
| 45-54 | 10 | |
| 55-59 | 6 | |
| **Space Mouse** | | |
| AVON, 1953 | | |
| 1 | 60 | 132 |
| 2 | 36 | |
| 3-5 | 30 | |
| **Sparkler Comics** | | |
| UNITED FEATURE SYNDICATE, 1941 | | |
| 1 | 1500 | |
| 2 | 650 | |
| 3-4 | 425 | |
| 5-10 | 375 | |
| 11-20 | 300 | |
| 21-29 | 235 | |
| 30-40 | 165 | |
| 41-49 | 150 | |
| 50 | 150 | 296 |
| 51-60 | 100 | |
| 61-70 | 75 | |
| 71-90 | 55 | |
| 91-100 | 42 | |
| 101-120 | 30 | |
| **Spawn** | | |
| IMAGE, 1992 | | |
| 1 | 5 △ | 17 |
| 2 | 4 | 16 |
| 3 | 3 | 10 |
| 4 | 3 | 8 |
| 5 | 3 | 12 |
| 6 | 3 | |
| 7 | 4 | 15 |
| 8 | 4 | 7 |
| 9 | 4 △ | 12 |
| 10-17 | 3 | |
| 18 | 3 ▽ | 13 |
| 19 | 3 | |
| 20 | 3 | 10 |
| 21 | 3 | 10 |
| 22-24 | 3 | |
| 25 | 3 | 17 |
| 26-50 | 3 | |
| 51-97 | 2 | |
| 98-99 | 3 | |
| 100 | 5 | |
| 101-135 | 3 | |
| Annual 1 | 5 | |
| Fan ed. 1-3 | 1 | |
| **Special Marvel Edition** | | |
| MARVEL, 1971 | | |
| 1 | 14 | |
| 2-4 | 7 | |
| 5-14 | 6 | |
| 15 | 42 ▽ | 165 |
| ➥1st Shang-Chi | | |
| 16 | 16 △ | 64 |
| **Spectacular Spider-Man (Magazine)** | | |
| MARVEL, 1968 | | |
| 1 | 90 ▽ | 289 |
| 2 | 75 ▽ | 209 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Spectacular Spider-Man** | | |
| MARVEL, 1976 | | |
| -1 | 2 | 7 |
| 1 | 20 | 42 |
| 2 | 8 ▽ | 26 |
| 3 | 5 ▲ | 15 |
| 4 | 5 | 17 |
| 5 | 5 | 17 |
| 6 | 4 | 19 |
| 7 | 5 | 19 |
| 8 | 5 ▽ | 19 |
| 9 | 5 | |
| 9/35 cent | 15 | |
| 10 | 4 | 19 |
| 11 | 4 | |
| 12 | 4 | 12 |
| 13-19 | 4 | |
| 20 | 4 | 13 |
| 21-26 | 3 | |
| 27 | 12 △ | 47 |
| ➥1st Miller Daredevil | | |
| 28 | 12 | 49 |
| ➥2nd Miller Daredevil | | |
| 29-33 | 3 | |
| 34 | 3 | 14 |
| 35-41 | 3 | |
| 42 | 3 | 17 |
| 43 | 3 | |
| 44 | 3 | 10 |
| 45-48 | 3 | |
| 49 | 3 | 10 |
| 50 | 3 | 18 |
| 51-55 | 3 | |
| 56 | 5 | |
| 57 | 3 | |
| 58 | 3 | 20 |
| 59-63 | 3 | |
| 64 | 5 | 21 |
| ➥1st Cloak & Dagger | | |
| 65-82 | 3 | |
| 83 | 7 | 29 |
| ➥Punisher app. | | |
| 84 | 3 | |
| 85 | 5 | 21 |
| 86-89 | 3 | |
| 90 | 3 | 15 |
| 91-99 | 3 | |
| 100 | 5 | |
| 101-115 | 2 | |
| 116 | 3 | 13 |
| 117-129 | 2 | |
| 130 | 3 | |
| 131 | 5 | |
| 132 | 4 | |
| 133 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 134-135 | 2 | |
| 136 | 2 | 11 |
| 137-138 | 2 | |
| 139 | 2 | 13 |
| 140-142 | 2 | |
| 143 | 4 | 18 |
| 144-146 | 2 | |
| 147 | 8 | |
| ➥New Hobgoblin | | |
| 148 | 2 | |
| 149 | 3 | |
| 150-151 | 2 | |
| 152 | 2 | 11 |
| 153-156 | 2 | |
| 157 | 2 | 11 |
| 158 | 5 | |
| 159 | 4 | |
| 160-188 | 2 | |
| 189 | 4 | |
| 190-195 | 2 | |
| 195/Collector's | 3 | |
| 196-199 | 2 | |
| 200 | 4 | 20 |
| 201-213 | 2 | |
| 213/Collector's | 3 | |
| 214-217 | 2 | |
| 217/Variant | 3 | |
| 218-219 | 2 | |
| 220-221 | 3 | |
| 222 | 2 | |
| 223 | 3 | |
| 224 | 2 | |
| 225 | 5 | 25 |
| 225/Variant | 4 | |
| 226-228 | 2 | |
| 229 | 3 | |
| 229/Variant-230 | 4 | |
| 231-249 | 2 | |
| 250 | 3 | |
| 251-263 | 2 | |
| Annual 1 | 5 | 18 |
| Annual 2 | 4 | |
| Annual 3-7 | 3 | |
| Annual 8 | 4 | |
| Annual 9-97 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| Special 1 | 4 | |
| **Spectre** | | |
| DC, 1967 | | |
| 1 | 125 | 538 |
| 2 | 37 | 132 |
| 3 | 37 | 143 |
| 4 | 37 | 149 |
| 5 | 37 | 170 |
| 6 | 31 | 120 |
| 7 | 31 | 114 |
| 8 | 31 | |
| 9 | 31 | 135 |
| 10 | 31 | 128 |
| **Spectre** | | |
| DC, 1987 | | |
| 1-5 | 3 | |
| 6-31 | 2 | |
| Annual 1 | 3 | |
| **Spectre** | | |
| DC, 1992 | | |
| 0 | 3 | |
| 1 | 6 | |
| 2 | 5 | |
| 3 | 4 | |
| 4-7 | 3 | |
| 8 | 4 | |
| 9-20 | 3 | |
| 21-36 | 2 | |
| 37-62 | 3 | |
| Annual 1 | 4 | |
| **Spectre** | | |
| DC, 2001 | | |
| 1 | 3 | 11 |
| 2-27 | 3 | |
| **Speed Buggy** | | |
| CHARLTON, 1975 | | |
| 1 | 12 | 48 |
| 2-9 | 8 | |
| **Spider-Man** | | |
| MARVEL, 1990 | | |
| -1 | 2 | |
| 0.5 | 4 | 12 |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

△ #285

*Boys' and Girls'*
## MARCH OF COMICS

### Calling Astro Boy

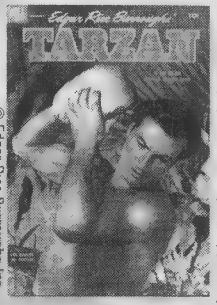
Without *March of Comics*, you might also miss one of the earliest comics appearances of Astro Boy: #285, which goes for a whopping $150, followed the sole Dell/Gold Key *Astro Boy* issue by just five months.

Image © 1966 Western

| | The Jetsons | Daffy Duck | Lassie | Yogi Bear | Three Stooges | Tom and Jerry | Mr. Ed | Santa's Visit | Christmas Parade | Astro Boy |
|---|---|---|---|---|---|---|---|---|---|---|
| | 276 JUN 65 | 277 JUL 65 | 278 AUG 65 | 279 SEP 65 | 280 OCT 65 | 281 NOV 65 | 282 DEC 65 | 283 HOL 65 | 284 HOL 65 | 285 JAN 66 |
| NM Price | $75 | $10 | $20 | $25 | $45 | $10 | $20 | $15 | $15 | $150 |

THE BOTTOM LINE

# Tarzan #41 ★★★★




© Edgar Rice Burroughs Inc.

**"... at the Tower of Ta-dan" • 24 pp.**

**Hordes of Torodon (no longer hyphenated) beastmen attack the tower where Tarzan has taken Lucia Tally.**

It's an all-out battle at the outpost of A-lur, as the giant eagle Argus, first seen in *Tarzan's Jungle Annual* #1, flies through the skies of Pal-ul-don.

**"... Makes War" • 15 pp.**

**Tarzan helps the Lost Legion of Rome capture the Bolgani City of Gorillas.**

The Romans from the Valley of Monsters in #14 are relocated. Tarzan has no idea of the future trouble he is creating by evicting the Bolgani.

**"Brothers of the Spear" • 6 pp.**

**"The Spear" • 2 text pp.**

**Dell**
**Feb 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**Best CGC copy 8.0** **Then 10¢ NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 0.5/Platinum | 6 | |
| 1 | 5 ▽ | 16 |
| 1/Collector's | 5 | |
| 1/Platinum | 42 ▽ | 163 |
| 1/Silver | 5 | |
| 2-4 | 3 | |
| 5 | 3 | 12 |
| 6 | 3 | 13 |
| 7 | 3 | 12 |
| 8 | 3 | 26 |
| 9 | 6 | 27 |
| 10 | 4 | 15 |
| 11-12 | 3 | |
| 13 | 5 | 20 |
| 14 | 3 | |
| 15 | 2 | |
| 16 | 2 | 12 |
| 17-25 | 2 | |
| 26 | 4 | 12 |
| 27-46 | 2 | |
| 46/Collector's | 3 | |
| 47-49 | 2 | |
| 50 | 3 | |
| 50/Variant | 4 | |
| 51-51/Variant | 3 | |
| 52-56 | 2 | |
| 57-57/Variant | 3 | |
| 58-74 | 2 | |
| 75 | 4 | |
| 76-98/B | 2 | |
| Anl 97-98 | 3 | |
| Giant Size 1 | 4 | |
| Holiday 1995 | 3 | |

**Spider-Man and His Amazing Friends**
MARVEL, 1981

| | | |
|---|---|---|
| 1 | 3 | 30 |

**Spider-Man: Blue**
MARVEL, 2002

| | | |
|---|---|---|
| 1-6 | 4 | |

**Spider-Man Special Edition**
MARVEL, 1992

| | | |
|---|---|---|
| 1 | 7 | 20 |

**Spider-Man 2099**
MARVEL, 1992

| | | |
|---|---|---|
| 1 | 3 | 13 |
| 2-18 | 1 | |
| 19-25 | 2 | |
| 25/Variant | 3 | |
| 26-35 | 2 | |
| 36-46 | 1 | |
| Annual 1 | 3 | |
| Special 1 | 4 | |

**Spider-Man Unlimited**
MARVEL, 1993

| | | |
|---|---|---|
| 1 | 4 | 11 |
| 2-12 | 4 | |
| 13-18 | 3 | |
| 19-22 | 2 | |

**Spider-Man vs. Wolverine**
MARVEL, 1987

| | | |
|---|---|---|
| 1 | 6 | 25 |

**Spider-Woman**
MARVEL, 1978

| | | |
|---|---|---|
| 1 | 6 △ | 20 |
| 2-3 | 3 | |
| 4-36 | 2 | |
| 37 | 4 | |
| ➥1st Siryn | | |
| 38 | 4 | 17 |
| ➥X-Men app | | |
| 39-49 | 1 | |
| 50 | 4 | 14 |

**Spider-Woman**
MARVEL, 1993

| | | |
|---|---|---|
| 1-4 | 2 | |

**Spider-Woman**
MARVEL, 1999

| | | |
|---|---|---|
| 1-2 | 3 | |
| 3-18 | 2 | |

**Spidey Super Stories**
MARVEL, 1974

| | | |
|---|---|---|
| 1 | 15 | 58 |
| ➥Spider-Man origin | | |
| 2 | 6 | |
| 3 | 5 | |
| 4 | 5 | 18 |
| 5 | 5 | 40 |
| 6 | 5 | |
| 7 | 5 | 23 |
| 8-43 | 5 | |
| 44 | 5 | 23 |
| 45-56 | 5 | |
| 57 | 5 | 20 |

**Spirit**
HARVEY, 1966

| | | |
|---|---|---|
| 1 | 50 | 87 |
| 2 | 42 | |

**Spy Smasher**
FAWCETT, 1941

| | | |
|---|---|---|
| 1 | 1650 | |
| 2 | 600 | 2350 |
| 3-4 | 375 | |
| 5-7 | 325 | |
| 8-9 | 300 | |
| 10 | 325 | |
| 11 | 300 | |

**Squadron Supreme**
MARVEL, 1985

| | | |
|---|---|---|
| 1 | 2 | |
| 2-12 | 1 | |

**Squadron Supreme: New World Order**
MARVEL, 1998

| | | |
|---|---|---|
| 1 | 6 | |

**Stalker**
DC, 1975

| | | |
|---|---|---|
| 1 | 5 | 22 |
| 2-4 | 2 | |

**Starjammers**
MARVEL, 1995

| | | |
|---|---|---|
| 1-4 | 3 | |

**Starman**
DC, 1988

| | | |
|---|---|---|
| 1-10 | 2 | |
| 11-25 | 1 | |
| 26 | 2 | |
| 27-45 | 1 | |

**Starman**
DC, 1994

| | | |
|---|---|---|
| 0-1 | 5 | |
| 2-3 | 4 | |
| 4-40 | 3 | |
| 41-46 | 2 | |
| 47-49 | 3 | |
| 50 | 4 | |
| 51-80 | 3 | |
| 1000000 | 3 | |
| Annual 1-2 | 4 | |
| Giant Size 1 | 5 | |

**Star Spangled Comics**
DC, 1941

| | | |
|---|---|---|
| 1 | 3900 | |
| 2 | 1550 | |
| 3 | 950 | |
| 4-5 | 875 | |
| 6 | 800 | |
| 7 | 8000 | |
| ➥1st Newsboy Legion | | |
| 8-10 | 1600 | |
| 11-16 | 1175 | |
| 17 | 1500 | |
| 18-19 | 1000 | |
| 20-30 | 850 | |
| 31-40 | 525 | |
| 41-50 | 425 | |
| 51-60 | 400 | |
| 61-64 | 375 | |
| 65 | 1050 | |
| ➥Robin stories start | | |
| 66-68 | 690 | |
| 69 | 800 | |
| ➥1st Tomahawk | | |
| 70 | 690 | |
| 71-80 | 575 | |
| 81-83 | 450 | |
| 84 | 625 | |
| 85-86 | 450 | |
| 87 | 625 | |
| 88-94 | 500 | |
| 95-99 | 265 | |
| 100 | 300 | |
| 101-110 | 225 | |
| 111-112 | 200 | |
| 113 | 375 | |
| 114 | 325 | |
| 115-120 | 300 | |
| 121-125 | 275 | |
| 126-128 | 240 | |
| 30 | 200 | |
| 131 | 600 | |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

# Celebrity Covers

## Comics you can't refuse

Jor-el, we hardly knew ya. And certainly not from the world of comic books: For his 40+ film appearances in a wide variety of roles, **Marlon Brando** appeared on precious few comic-book covers.

Still, a deliberate search by the celebrity comics collector turns up a few older finds:

***Dream Book of Romance* (#6)** **Apr-Jun 1954**

Also known as #101 of **Magazine Enterprises'** ***A-1*** series, this issue features art by Fred Guardineer.

**Activity:** Very rarely seen. One copy has been graded by CGC, in 3.5 (Very Good-).

**Then 10¢ NOW $200**

***Personal Love* #31** **Feb 1955**

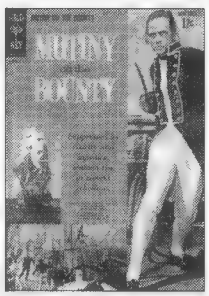
Publicity photos galore were the order of the day for ***Personal Love***, your source for **Rock Hudson**, **Robert Wagner**, and **Esther Williams** cover appearances. Brando appeared on the cover of #31 with ***Desirée*** costar **Jean Simmons**. (They'd appear together again in 1955 in ***Guys and Dolls***, but this still shows Brando as Napoleon.)

Romance stories inside *Personal Love* had nothing to do with their covers; this one presents "Save My Love," "Wrong Kind of Girl," and "A Lady in Love." But there's a one-page bio about both Brando and Simmons.

**Activity:** A couple of copies have appeared online since Brando's death. The most recent copy, in dreadful shape and offered from a dealer who takes neither Paypal nor checks, sold for a whopping $4.99. (We imagine cleaner copies perform better.) No CGC copies have been graded yet.

**Then 10¢ NOW $55**

***Mutiny on the Bounty*** **Feb 1963**




Brando appears as Fletcher Christian on the cover of this **Dell** Movie Comic adaptation of the 1962 remake.

**Activity:** Although you'd guess that this issue would be more plentiful than the others, there hasn't been much activity lately. One unslabbed copy described by the seller as in Very Good+ was online at press time. One copy has been graded by CGC, in 8.5 (Very Fine+).

**Then 12¢ NOW $25**

*— John Jackson Miller*

Sonic Star $

| Tarzan | Bugs Bunny | Daffy Duck | The Flintstones | Mr. Ed | Yogi Bear | Three Stooges | Little Lulu | Popeye | Tom and Jerry | Lassie | Christmas Bells | Santa's Sleigh | The Flintstones | Tarzan |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 286 FEB 66 | 287 MAR 66 | 288 APR 66 | 289 MAY 66 | 290 JUN 66 | 291 JUL 66 | 292 AUG 66 | 293 SEP 66 | 294 OCT 66 | 295 NOV 66 | 296 DEC 66 | 297 HOL 66 | 298 HOL 66 | 299 JAN 67 | 300 FEB 67 |
| NM Price $35 | $10 | $10 | $35 | $15 | $20 | $40 | $35 | $20 | $10 | $15 | $15 | $15 | $30 | $30 |

# Transformers: Ultimate Guide

Another revival of an '80s show spells opportunity for Dorling Kindersley, who rolls out a hard-cover retrospective in honor of those Americanized Gundams known as The Transformers. Currently a writer for Dreamwave's series and previously one for Marvel's series, author Simon Furman recounts the history that led two robot factions from their home Cybertron to continue their war on Earth.

**DK PUBLISHING**
WRITER:
**SIMON FURMAN**
ARTISTS:
**VARIOUS**
**Color • 144 Pgs.**
**$24.99**

Naturally, characters are profiled from Autobot leader Optimus Prime to Decepticon heinous honcho Megatron. The franchise's spin-offs are tracked from Generation One to Two, Beast Wars to Machines, and the latest Armada-Energon and comic plots.

With more than two decades of discontinuity, "transforming" has evolved from clunky toys to 3-D computer animation, and this guide is perhaps the best-illustrated of DK's Ultimate line. Although the TV episode and comics summaries are too selective, new and old fans both will appreciate this well-designed reference.

★★★½ — **Oliver Chin**

www.dk.com
ISBN: 0-7566031-45

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Star Spangled Comics** | | |
| DC, 1999 | | |
| 1 | 2 | |
| **Star Spangled War Stories** | | |
| DC, 1952 | | |
| 1 | 750 | |
| 2 | 550 | |
| 3 | 475 | |
| 4-6 | 285 | |
| 7-10 | 220 | |
| 11-20 | 185 | |
| 21-30 | 130 | |
| 31-40 | 90 | |
| 41-50 | 70 | |
| 51-70 | 60 | |
| 71-83 | 55 | |
| 84 | 125 | |
| ➥1st Mile Marie | | |
| 85-87 | 80 | |
| 88-89 | 65 | |
| 90 | 325 | |
| ➥1st Dinosaur Island | | |
| 91 | 45 | |
| 92 | 110 | |
| 93 | 45 | |
| 94-99 | 110 | |
| 100 | 145 | |
| 101-125 | 60 | |
| 126 | 60 | 212 |
| ➥1st Sgt. Gorilla | | |
| 127-133 | 60 | |
| 134 | 65 | |
| 135-138 | 60 | |
| 139 | 50 | |
| 140-143 | 24 | |
| 144 | 27 | |
| 145 | 35 | |
| 146-150 | 20 | |
| 151 | 110 | 423 |
| ➥1st Unknown Soldier | | |
| 152-153 | 20 | |
| 154 | 55 | |
| ➥Unk. Soldier origin | | |
| 155 | 16 | |
| 156-161 | 14 | |
| 162-180 | 6 | |
| 181-204 | 5 | |
| **Star Trek** | | |
| GOLD KEY, 1967 | | |
| 1 | 300 | |
| 2 | 90 | |
| 3 | 80 | |
| 4 | 60 | |
| 5-6 | 55 | |
| 7 | 48 | |
| 8-9 | 40 | |
| 10 | 36 | |
| 11 | 25 | |
| 12 | 25 | 64 |
| 13 | 25 | 104 |
| 14 | 25 | |
| 15 | 25 | 75 |
| 16-23 | 25 | |
| 24-30 | 20 | |
| 31-40 | 15 | |
| 41-52 | 12 | |
| 53 | 12 | 48 |
| 54-59 | 12 | |
| 60-61 | 10 | |
| **Star Trek** | | |
| MARVEL, 1980 | | |
| 1 | 5 | 19 |
| 2 | 3 | |
| 3-17 | 2 | |
| 18 | 2 | 20 |
| **Star Trek** | | |
| DC, 1984 | | |
| 1 | 4 | |
| 2-10 | 3 | |
| 11-56 | 2 | |
| Annual 1-3 | 2 | |
| **Star Trek** | | |
| DC, 1989 | | |
| 1 | 5 | |
| 2 | 4 | |
| 3-10 | 3 | |
| 11-23 | 2 | |
| 24 | 3 | |
| 25-49 | 2 | |
| 50 | 4 | |
| 51-70 | 2 | |
| 71-74 | 3 | |
| 75 | 4 | |
| 76-80 | 3 | |
| Annual 1 | 4 | |
| Annual 2 | 3 | |
| Annual 3 | 4 | |
| Special 1-3 | 4 | |
| **Star Trek: Deep Space Nine** | | |
| MARVEL, 1996 | | |
| 1-15 | 2 | |
| **Star Trek: The Next Generation** | | |
| DC, 1989 | | |
| 1 | 5 | |
| 2 | 4 | |
| 3-20 | 3 | |
| 21-49 | 2 | |
| 50 | 4 | |
| 51-71 | 2 | |
| 72-74 | 3 | |
| 75 | 4 | |
| 76-80 | 3 | |
| Annual 1-6 | 4 | |
| Special 1-3 | 4 | |
| **Star Trek: Voyager** | | |
| MARVEL, 1996 | | |
| 1-15 | 2 | |
| **Star Wars** | | |
| MARVEL, 1977 | | |
| 1 | 14 ▲ | 60 |
| 1/35 cent | 260 | |
| 2 | 9 | 31 |
| 2/35 cent | 30 | |
| 3 | 6 | 25 |
| 3/35 cent | 30 | |
| 4 | 6 | 22 |
| 4/35 cent | 30 | |
| 5 | 6 | |
| 6 | 6 | 23 |
| 7 | 6 | 30 |
| 8 | 4 | |
| 9 | 4 | 16 |
| 10-12 | 4 | |
| 13 | 4 | 20 |
| 14 | 4 | 17 |
| 15-16 | 4 | |
| 17 | 4 | 13 |
| 18-22 | 4 | |
| 23 | 4 | 14 |
| 24 | 4 | |
| 25 | 4 | 17 |
| 26-27 | 4 | |
| 28 | 4 | 15 |
| 29-30 | 4 | |
| 31-42 | 3 | |
| 43 | 3 ▽ | 12 |
| 44 | 3 | 13 |
| 45-53 | 3 | |
| 54 | 3 | 13 |
| 55-70 | 3 | |
| 71 | 3 | 16 |
| 72 | 3 | 13 |
| 73-97 | 3 | |
| 98 | 3 | 16 |
| 99 | 3 | |
| 100 | 3 ▽ | 14 |
| 101-106 | 3 | |
| 107 | 19 | 74 |
| ➥Low distribution | | |
| Annual 1 | 8 | |
| Annual 2-3 | 5 | |
| **Star Wars** | | |
| DARK HORSE, 1998 | | |
| 0 | 10 | |
| 1 | 4 | |
| 2-49 | 3 | |
| 50 | 6 | |
| 51-66 | 3 | |
| **Star Wars: Crimson Empire** | | |
| DARK HORSE, 1997 | | |
| 1 | 6 | |
| 2-6 | 5 | |
| **Star Wars: Crimson Empire II: Council of Blood** | | |
| DARK HORSE, 1998 | | |
| 1 | 4 | |
| 2-6 | 3 | |
| **Star Wars: Dark Empire** | | |
| DARK HORSE, 1991 | | |
| 1 | 6 | |
| 2-4 | 4 | |
| 5 | 3 | 3 |
| 6 | 3 | |
| Ashcan 1 | 1 | |
| **Star Wars: Dark Empire II** | | |
| DARK HORSE, 1994 | | |
| 1-6 | 3 | |
| **Star Wars: Empire** | | |
| DARK HORSE, 2002 | | |
| 1-21 | 3 | |
| **Star Wars: Return of the Jedi** | | |
| MARVEL, 1983 | | |
| 1-2 | 4 | |
| 3 | 4 | 11 |
| 4 | 4 | |
| **Star Wars Tales** | | |
| DARK HORSE, 1999 | | |
| 1-4 | 5 | |
| 5-20 | 6 | |
| **Star Wars: Union** | | |
| DARK HORSE, 1999 | | |
| 1 | 14 | |
| 2 | 10 | |
| 3 | 7 | |
| 4 | 5 | |
| **Star Wars: Vader's Quest** | | |
| DARK HORSE, 1999 | | |
| 1-4 | 3 | |
| **Static** | | |
| DC, 1993 | | |
| 1 | 2 | |
| 1/Collector's | 3 | |
| 1/Silver | 3 | |
| 2-13 | 2 | |
| 14 | 3 | |
| 15-24 | 2 | |
| 25 | 4 | |
| 26-30 | 3 | |
| 31 | 1 | |
| 32-47 | 3 | |
| **Static Shock!: Rebirth of the Cool** | | |
| DC, 2001 | | |
| 1-4 | 3 | |
| **Stay Puffed** | | |
| IMAGE, 2004 | | |
| 1 | 4 | |
| **Steel** | | |
| DC, 1994 | | |
| 0-46 | 2 | |
| 47-52 | 3 | |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| **Steel, the Indestructible Man** | | |
| DC, 1978 | | |
| 1 | 5 | 20 |
| 2-5 | 2 | |
| **Strange Adventures** | | |
| DC, 1950 | | |
| 1 | 2500 | |
| 2 | 1150 | |
| 3 | 800 | |
| 4 | 750 | |
| 5-7 | 600 | |
| 8 | 496 | |
| 9 | 1120 | |
| ➥1st Captain Comet | | |
| 10 | 360 | |
| 11 | 475 | |
| 12 | 380 | |
| 13 | 475 | |
| 14 | 630 | |
| 15 | 475 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

**Krause publishes the ONLY books that list Near Mint prices for comic books!**

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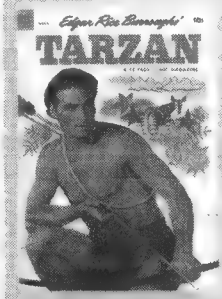
## RETROVIEW
# Tarzan #42

★★★




**Dell**
**Mar 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... the Stork Men" • 24 pp.**

**Tarzan uses Dr. Mervin's growth hormones to breed giant otters and then attacks the Terribs' gorobar mounts.**

Tarzan's ingenious plan to help the Stork Men fight off Terrib raids goes awry, when the Terribs seize Dr. Mervin and his daughter, Yolanda.

**"... the People of the Veil" • 15 pp.**

**Paul D'Arnot's son, Louis, has been captured by Sheik Ibrahim.**

Good guy Arab Bou Denni helps Paul D'Arnot and Tarzan enter the Forbidden City of the Black Tauregs.

**"Brothers of the Spear" • 6 pp.**

**"Into the Great Plains Country" • 2 text pp.**

© Edgar Rice Burroughs Inc.

**No CGC copies**

**Then 10¢ NOW $80**

## Boys' and Girls' MARCH OF COMICS

### Photo cavalcade

*March of Comics* is also a treasure trove for collectors of celebrity covers, with photo covers featuring Roy Rogers, The Three Stooges, Tarzan, Gene Autry, The Lone Ranger, and Lassie, among others.

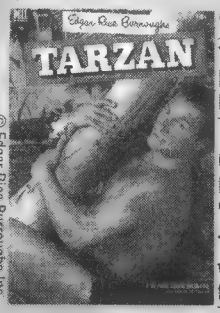
△ #324

image © 1968 Golden

THE BOTTOM LINE

| | Bugs Bunny | Laurel and Hardy | Daffy Duck | Three Stooges | Tom and Jerry | Daniel Boone | Little Lulu | Lassie | Yogi Bear | The Lone Ranger |
|---|---|---|---|---|---|---|---|---|---|---|
| | 301 MAR 67 | 302 APR 67 | 303 MAY 67 | 304 JUN 67 | 305 JUL 67 | 306 AUG 67 | 307 SEP 67 | 308 OCT 67 | 309 NOV 67 | 310 DEC 67 |
| NM Price | $10 | $25 | $10 | $40 | $10 | $30 | $30 | $15 | $20 | $40 |

## Tarzan #43 ★★




© Edgar Rice Burroughs Inc.

**"... the Man-Eating Tree" • 24 pp.**

**The brutal Grossa keeps control of his slaves by feeding them to Kalachar, the man-eating tree.**

When confronted by Tarzan, Grossa backs up a little to close to Kalachar, the man-eating tree, and ...

**"... the Spotted Death" • 15 pp.**

**Tarzan and the Waziri hunt Danginas, wild hyena-dogs who are taking over the jungle.**

The resolution is clever, as the Danginas are herded through a swarming nest of angry bees and then driven over a rocky cliff into the river below.

**"Brothers of the Spear" • 6 pp.**

**"The Canoe" • 2 text pp.**

**Publisher**
**Apr 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**No CGC copies**

**Then 10c NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 16 | 425 | |
| 17 | 230 | |
| 18-20 | 425 | |
| 21-22 | 320 | |
| 23 | 325 | |
| 24 | 360 | |
| 25 | 308 | |
| 26 | 280 | |
| 27-29 | 285 | |
| 30 | 390 | |
| 31-38 | 255 | |
| 39 | 390 | |
| 40-41 | 225 | |
| 42 | 250 | |
| 43 | 225 | |
| 44 | 296 | |
| 45-46 | 225 | |
| 47 | 186 | |
| 48 | 225 | |
| 49 | 184 | |
| 50 | 205 | |
| 51 | 185 | |
| 52 | 205 | |
| 53 | 195 | |
| 54 | 115 | |
| 55 | 170 | |
| 56-60 | 115 | |
| 61-70 | 100 | |
| 71-74 | 90 | |
| 75 | 60 | |
| 76-78 | 90 | |
| 79 | 120 | |
| 80 | 90 | |
| 81-83 | 80 | |
| 84 | 95 | |
| 85-90 | 80 | |
| 91 | 76 | |
| 92-93 | 72 | |
| 94 | 64 | |
| 95 | 72 | |
| 96 | 52 | |
| 97 | 72 | |
| 98 | 60 | |
| 99 | 72 | |
| 100 | 100 | |
| 101 | 56 | |
| 102-103 | 80 | |
| 104-106 | 56 | |
| 107 | 65 | |
| 108-109 | 56 | |
| 110 | 65 | |
| 111 | 50 | |
| 112 | 46 | |
| 113 | 74 | |
| 114 | 100 | |
| ➥1st Star Hawkins | | |
| 115-116 | 50 | |
| 117 | 525 | |
| ➥1st Atomic Knights | | |
| 118 | 66 | |
| 119 | 85 | |
| 120 | 180 | |
| ➥2nd Atomic Knights | | |
| 121-122 | 62 | |
| 123 | 66 | |
| 124 | 72 | |
| 125-126 | 62 | |
| 127 | 41 | |
| 128 | 65 | |
| 129 | 81 | |
| 130 | 37 | |
| 131 | 34 | |
| 132 | 64 | |
| 133 | 54 | |
| 134 | 56 | |
| 135 | 55 | |
| 136 | 40 | |
| 137 | 37 | |
| 138 | 48 | |
| 139-140 | 40 | |
| 141 | 48 | |
| 142-145 | 40 | |
| 146 | 25 | |
| 147-148 | 40 | |
| 149 | 25 | |
| 150 | 40 | |
| 151-153 | 34 | |
| 154 | 36 | |
| 155-160 | 34 | |
| 161-167 | 22 | |
| 168 | 18 | |
| 169 | 22 | |
| 170 | 33 | |
| 171 | 19 | |
| 172 | 22 | |
| 173 | 30 | |
| 174 | 22 | |
| 175 | 36 | |
| 176-177 | 22 | |
| 178 | 14 | |
| 179 | 22 | |
| 180 | 110 | |
| ➥1st Animal Man | | |
| 181 | 14 | |
| 182 | 17 | |
| 183 | 19 | |
| 184 | 42 | |
| ➥Animal Man app | | |
| 185 | 15 | |
| 186 | 16 | |
| 187 | 9 | |
| 188 | 15 | |
| 189 | 21 | |
| 190 | 80 | 329 |
| ➥Animal Man app. | | |
| 191 | 9 | |
| 192 | 12 | 30 |
| 193 | 12 | |
| 194 | 9 | |
| 195 | 26 | |
| ➥Animal Man app. | | |
| 196-197 | 12 | |
| 198 | 7 | |
| 199 | 20 | 100 |
| 200 | 12 | |
| 201 | 35 | |
| 202-204 | 10 | |
| 205 | 75 | |
| 206 | 25 | |
| 207 | 20 | |
| 208 | 36 | 175 |
| 209 | 36 | |
| 210 | 36 | 202 |
| 211 | 32 | |
| 212 | 32 | 166 |
| 213 | 32 △ | 112 |
| 214 | 32 | 189 |
| 215 | 32 | |
| 216 | 21 | |
| 217 | 8 | |
| 218 | 9 | |
| 219 | 7 | |
| 220 | 12 | |
| 221-222 | 9 | |
| 223 | 10 | |
| 224-230 | 8 | |
| 231-244 | 5 | |

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## October Comics Birthdays

**October 1**
Bill Spicer (1937)
Richard Corben (1940)
David Dorman (1958)
Don Daley (1958)
William Byrne (1962)
Ande Parks (1964)

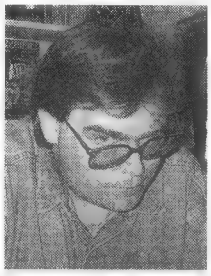
**October 2**
Mark Borax (1954)
Randy Zimmerman (1959)
Barbara Randall Kesel (1960)
John Talbot Marshall (1964)
Bill W. Miller (1964)

**October 3**
Harvey Kurtzman (1924)

**October 4**
Tod Smith (1952)
Chris Warner (1955)
D.K. Upshaw (1959)
Marc McLaurin (1964)

**October 5**
Tim Burgard (1957)
Jeff Nicholson (1962)

**October 6**



**Michael Carlin (1958)**
***DC Editor***
Joanne Spaldo
Alfred Harvey (1913)
John Nyberg (1955)
Kathleen A. Webb (1956)
Jim Nelson (1962)
Darwin McPherson (1966)

**October 7**
Howard Chaykin (1950)
Marvin Perry Mann (1953)
Rod Underhill (1953)
Phil Yeh (1954)

**October 8**
Harvey Pekar (1939)

**October 9**
Adam Blaustein
Russell Myers (1938)
Mike Peters (1943)
Michael Catron (1954)
Michael Netzer (1955)
Matt Wagner (1961)
Andrew C. Robinson (1970)

**October 10**
Linda Grant
Paul Nagy (1959)
Douglas W. Dlin (1967)

**October 11**
Bruce Hamilton
Kathryn Mayer
Joe Simon (1915)
Todd R. Reis (1949)
Jim Woodring (1952)
Patrick J. Williams (1958)

**October 12**
Roger Armstrong (1917)
Pat Brady (1947)
Dan Abnett (1965)

**October 13**
Margaret Clark
Ed Magalong
Harry Hershfield (1885)
Robert M. Ingersoll (1952)

**October 14**
Charlie Williams (1952)
Michael R. Hawkins (1965)
Brandon Peterson (1969)

**October 15**
Vince Colletta
Cam Kennedy (1944)

**October 16**
Joe Sinnott (1926)
Bob Hall (1944)
Mark Badger (1958)

**October 17**
Jerry Siegel (1914)
Bill Holbrook (1958)

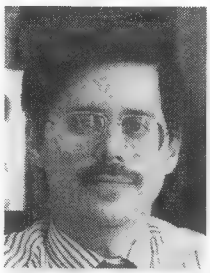
**October 18**
Larry Blake (1952)
Sandy Plunkett (1955)
Jim Massara (1959)

**October 19**

**Jim Starlin**
***Comics creator***
Jack Tippit (1923)
Nadine Messner-Loebs (1940)
Michael Manley (1961)
Don Chin (1963)

**October 20**
Sid Jacobson
Frank Herbert (1920)
Jim Engel (1956)
Len Kaminski (1962)
Paul Fricke (1963)

**October 21**



**Paul Levitz (1956)**
***DC Publisher***
Pat Bastienne
Tom Morgan
John Dennis (1950)
Jeff Albrecht (1957)
Bob Keenan (1957)
Michael Dooney (1959)
Stuart Kerr (1960)

**October 22**
Steven Grant (1953)
John Tighe (1962)

**October 23**
Russel Harvey
Eric Shanower (1963)

**October 24**
Paul Laikin
Bob Kane (1916)
Al Feldstein (1925)
Mindy Newell (1953)
Laurel Fitch (1953)
Mark H. Campos (1962)

**October 25**
Peter Ledger (1945)
Michelle Wrightson (1941)
June Brigman (1960)

**October 26**
Larry Lieber (1931)
Steve Collins (1954)
Pierangelo Boog (1957)
John Morelli (1962)
Glynis Oliver (1949)

**October 27**
Bernie Wrightson (1948)

**October 28**
Leonard Starr (1925)
Rolf E. Stark (1939)
Jim Valentino (1952)
Stephen Donnelly (1959)
Jim Gillespie (1959)
Ian Shires (1967)
Karl C. Story (1967)

**October 29**
Bill Mauldin (1921-2003)
Ralph Bakshi (1938)
Nicola Cuti (1944)
Batton Lash (1953)

**October 30**
Don Thompson (1935-1994)
P. Craig Russell (1951)
Michael O'Connell (1968)

**October 31**
Frank Stack (1957)

| | Santa's Show | Christmas Album | Daffy Duck | Laurel and Hardy | Bugs Bunny | Three Stooges | The Flintstones | Tarzan | Yogi Bear | Space Family Robinson | Tom and Jerry | The Lone Ranger | Little Lulu | Lassie | Fun with Santa |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 311 HOL 67 | 312 HOL 67 | 313 JAN 68 | 314 FEB 68 | 315 MAR 68 | 316 APR 68 | 317 MAY 68 | 318 JUN 68 | 319 JUL 68 | 320 AUG 68 | 321 SEP 68 | 322 OCT 68 | 323 NOV 68 | 324 DEC 68 | 325 HOL 68 |
| NM Price | $15 | $15 | $10 | $25 | $10 | $35 | $30 | $30 | $20 | $65 | $10 | $35 | $20 | $15 | $15 |

# Tupelo

There have been plenty of supposed Elvis sightings over the years, but none of the claimants have ever come up with a good reason for why he would want to work as a 7-11 cashier in Peoria.

**SLAVE LABOR**
WRITER:
**MATT DEGENNARO**
ARTIST:
**PHIL ELLIOTT**
**B/W • 144 Pgs.**
**$16.95**

Well, Captain Tupelo and The Eleven O'clock man aren't Elvis; they're more like Sid Vicious and Johnny Rotten, and they're not selling 32-oz. sodas and lottery tickets. Instead, they're avenging crimes against the homeless on the streets of New York City. But this story postulates an interesting, unexpected reason for why a dead rock musician would come back from the dead.

Imagine, if possible, the Sex Pistols' anarchistic preachings in an Eddie and the Cruisers-type scenario, with Vicious gaining a Batman-like reputation as an urban legend while fighting a vastly influential and powerful *X-Files*-type conspiracy. That's *Tupelo*. And, while that probably doesn't make any sense, it just shows that this volume has to be read to be believed. Matt DeGennaro blends the elements into a story that defies all presumed expectations. It's weird enough to be wonderful.

★★★★ — **Jim Johnson**

www.slavelabor.com
ISBN 0-943151-93-7

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Strange Planets** | | |
| SUPER, 1958 | | |
| 1 | 35 | 217 |
| 9 | 35 | |
| 10-11 | 20 | |
| 12 | 20 | 76 |
| 13-16 | 15 | |
| **Strangers in Paradise** | | |
| ANTARCTIC, 1993 | | |
| 0 | 75 | |
| 1 | 65 | 20 |
| 2-3 | 18 | |
| **Strange Sports Stories** | | |
| DC, 1973 | | |
| 1 | 10 | 42 |
| 2 | 7 | |
| 3-6 | 5 | |
| **Strange Tales** | | |
| MARVEL, 1951 | | |
| 1 | 2000 | |
| 2 | 700 | |
| 3-5 | 550 | |
| 6-10 | 400 | |
| 11-20 | 275 | |
| 21-30 | 215 | |
| 31-44 | 190 | |
| 45-57 | 150 | |
| 58 | 160 | |
| 59 | 180 | |
| 60 | 150 | |
| 61 | 180 | |
| 62-63 | 130 | |
| 64 | 160 | |
| 65-66 | 125 | |
| 67 | 170 | |
| 68 | 125 | |
| 69 | 155 | |
| 70-78 | 120 | |
| 79 | 200 | |
| 80 | 120 | |
| 81-82 | 110 | |
| 83 | 100 | |
| 84 | 185 | |
| 85-88 | 110 | |
| 89 | 240 | |
| 90-92 | 110 | |
| 93-96 | 100 | |
| 97 | 300 | |
| 98-100 | 100 | |
| 101 | 700 | |
| ➥Human Torch starts | | |
| 102 | 290 | 1463 |
| ➥Human Torch app. | | |
| 103-105 | 230 | |
| 106 | 170 | |
| 107 | 185 | |
| 108 | 170 | |
| 109 | 170 | 751 |
| 110 | 950 | |
| ➥1st Dr. Strange | | |
| 111 | 290 | |
| 112-113 | 105 | |
| 114 | 240 | |
| 115 | 360 | |
| ➥Dr. Strange origin | | |
| 116 | 80 | |
| 117-118 | 65 | |
| 119 | 85 | |
| 120-121 | 80 | |
| 122 | 80 | 406 |
| 123-125 | 45 | |
| 126 | 50 | |
| 127 | 40 | |
| 128 | 40 | 456 |
| 129 | 40 | 382 |
| 130 | 45 | |
| 131-134 | 40 | |
| 135 | 80 | |
| ➥1st S.H.I.E.L.D. | | |
| 136 | 26 | 263 |
| 137 | 26 | |
| 138 | 26 | 108 |
| 139-142 | 26 | |
| 143 | 26 | 147 |
| 144-145 | 26 | |
| 146 | 28 | |
| 147 | 26 | 97 |
| 148 | 45 | |
| ➥Ancient One origin | | |
| 149 | 26 | 105 |
| 150 | 30 | 148 |
| 151 | 40 | |
| 152 | 24 | 153 |
| 153-157 | 24 | |
| 158 | 24 | 156 |
| 159 | 30 | 199 |
| 160 | 24 | 206 |
| 161 | 24 | |
| 162 | 24 | 124 |
| 163 | 24 | 155 |
| 164 | 24 | |
| 165 | 24 | 134 |
| 166 | 24 | |
| 167 | 24 | 269 |
| 168 | 24 | |
| 169 | 4 | 61 |
| ➥Series restarted | | |
| 170-173 | 4 | |
| 174 | 4 | 11 |
| 175-177 | 4 | |
| 178 | 15 | 45 |
| 179 | 10 | 38 |
| ➥Warlock origin | | |
| 180 | 10 | 38 |
| 181 | 10 | 34 |
| 182 | 3 | 24 |
| 183-185 | 3 | |
| 185/30 cent. | 20 | |
| 186 | 3 | |
| 186/30 cent. | 20 | |
| 187-188 | 3 | |
| Annual 1 | 325 | |
| Annual 2 | 350 | |
| **Strange Tales** | | |
| MARVEL, 1987 | | |
| 1 | 2 | |
| 2-12 | 1 | |
| 13-14 | 2 | |
| 15-16 | 1 | |
| 17 | 2 | |
| 18-19 | 1 | |
| **Strange Tales** | | |
| MARVEL, 1994 | | |
| 1 | 7 | |
| **Strange Tales** | | |
| MARVEL, 1998 | | |
| 1-4 | 5 | |
| **Strikeback!** | | |
| IMAGE, 1996 | | |
| 1-6 | 3 | |
| **Stuntman Comics** | | |
| HARVEY, 1946 | | |
| 1 | 685 | 1551 |
| 2-3 | 425 | |

## RETROVIEW
# Tarzan #44 ★★

**Dell**
**May 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... the Little Spearmen" • 24 pp.**

**Tarzan and Muviro teach pygmy shepherds how to use bows and arrows to defend themselves.**

Village spear-makers are not happy to lose business and capture Tarzan and Muviro. Boy rescues the pair with Argus, the giant eagle.

**"... the Strange Balu" • 15 pp.**

**A plane crash separates a mother and baby child.**

After saving the baby's mother from a slaver, Tarzan swaps a baboon baby with a she-ape for the human baby.

**"Brothers of the Spear" • 6 pp.**

**"Down the River" • 2 text pp.**

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No CGC copies

**Then 10¢ NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Sub-Mariner** | | |
| TIMELY, 1941 | | |
| 1 | 17500 | |
| 2 | 5100 | |
| 3 | 3750 | |
| 4 | 3000 | |
| 5 | 2300 | |
| 6-10 | 2000 | |
| 11 | 2500 | |
| 12-15 | 1200 | |
| 16-20 | 900 | |
| 21-30 | 850 | |
| 31-35 | 700 | |
| 36-41 | 650 | |
| 42 | 1000 | |
| **Sub-Mariner** | | |
| MARVEL, 1968 | | |
| 1 | 75 ▲ | 320 |
| 2 | 25 ▲ | 122 |
| 3 | 15 | 131 |
| 4 | 15 | |
| 5 | 16 | 245 |
| 6 | 15 | 88 |
| 7 | 15 | 89 |
| 8 | 15 △ | 257 |
| 9 | 15 | 105 |
| 10 | 15 | |
| 11 | 12 | 68 |
| 12 | 12 △ | 100 |
| 13 | 12 | 63 |
| 14 | 20 | 187 |
| ➥Toro dies | | |
| 15 | 10 | |
| 16 | 8 | 63 |
| 17-20 | 8 | |
| 21 | 6 | |
| 22 | 6 | 56 |
| 23 | 6 | |
| 24 | 6 | 64 |
| 25 | 6 | |
| 26 | 6 | 74 |
| 27 | 6 | 50 |
| 28 | 6 △ | 48 |
| 29 | 6 | 54 |
| 30 | 6 | |
| 31 | 6 | 34 |
| 32-33 | 6 | |
| ➥Hulk, Surfer app. | | |
| 34-35 | 12 | |
| ➥Hulk, Surfer app. | | |
| 36 | 6 | 45 |
| 37 | 6 | 48 |
| 38 | 6 | 51 |
| 39 | 6 | |
| 40 | 6 | 75 |
| 41 | 3 | 45 |
| 42 | 3 | |
| 43 | 3 | 72 |
| 44 | 3 | 74 |
| 45 | 3 | 48 |
| 46 | 3 | 58 |
| 47 | 3 | 62 |
| 48 | 3 | |
| 49 | 3 | 42 |
| 50 | 6 | 29 |
| 51-58 | 3 | |
| 59 | 3 △ | 75 |
| 60 | 3 | 43 |
| 61 | 3 | |
| 62 | 3 | 31 |
| 63 | 3 | 44 |
| 64 | 3 | 31 |
| 65 | 3 | 46 |
| 66-67 | 3 | |
| 68 | 3 | 27 |
| 69 | 3 | 65 |
| 70 | 3 | 26 |
| 71-72 | 3 | |
| Special 1 | 6 | 80 |
| Special 2 | 6 | |
| **Sugar & Spike** | | |
| DC, 1956 | | |
| 1 | 1575 | |
| 2 | 575 | |
| 3-5 | 450 | |
| 6-10 | 300 | |
| 11-20 | 230 | |
| 21-30 | 145 | |
| 31-40 | 110 | |
| 41-50 | 75 | |
| 51-60 | 58 | |
| 61-80 | 48 | |
| 81-95 | 34 | |
| 96 | 34 | 77 |
| 97-98 | 34 | |
| **Suicide Squad** | | |
| DC, 1987 | | |
| 1 | 2 | 6 |
| 2-66 | 1 | |
| Annual 1 | 2 | |
| **Suicide Squad** | | |
| DC, 2001 | | |
| 1-12 | 3 | |
| **Superboy** | | |
| DC, 1949 | | |
| 1 | 5200 | |
| 2 | 1450 | |
| 3 | 1050 | |
| 4 | 800 | |
| 5 | 700 | |
| 6-10 | 625 | |
| 11-15 | 475 | |
| 16-20 | 350 | |
| 21-30 | 275 | |
| 31-38 | 200 | |
| 39-48 | 140 | |
| 49 | 185 | |
| 50 | 140 | |
| 51-60 | 110 | |
| 61-67 | 90 | |
| 68 | 475 | |
| ➥1st Bizarro | | |
| 69-77 | 70 | |
| 78 | 135 | |
| ➥Mxyzptlk origin | | |
| 79 | 70 | |
| 80 | 110 | |
| ➥Meets Supergirl | | |
| 81-85 | 52 | |
| 86 | 125 | |
| ➥Legion app. | | |
| 87-88 | 52 | |
| 89 | 220 | |
| ➥1st Mon-El | | |
| 90-93 | 48 | |

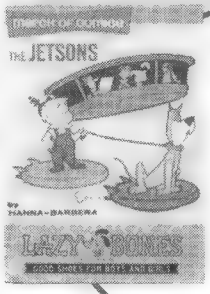
Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**




△ #330

## Boys' and Girls' MARCH OF COMICS

### Waiting until the future

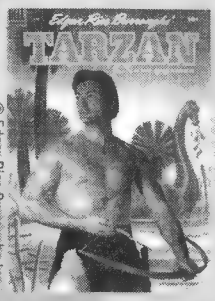
While The Flintstones made one of their earliest comic-book appearances in *March of Comics*, The Jetsons waited until #276 in 1965, more than two years after their first regular Gold Key issue was published.

image © 1969 Hanna-Barbera

THE BOTTOM LINE

| | Xmas Story | The Flintstones | Space Family Robinson | Bugs Bunny | The Jetsons | Daffy Duck | Tarzan | Tom and Jerry | Lassie | Little Lulu |
|---|---|---|---|---|---|---|---|---|---|---|
| | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 |
| | HOL 68 | JAN 69 | FEB 69 | MAR 69 | APR 69 | MAY 69 | JUN 69 | JUL 69 | AUG 69 | SEP 69 |
| NM Price | $15 | $30 | $60 | $10 | $50 | $8 | $25 | $8 | $15 | $20 |

## Tarzan #45 ★★★



© Edgar Rice Burroughs, Inc.

**"... the Haunted Plantations" • 16 pp.**

**Matusa witch doctor Ungala discovers gold on two Pyrethum plantations and tries to take the land.**

Tarzan reveals that the ghosts scaring away workers are really only witch-doctor tricks.

**"... Returns to Cathne" • 15 pp.**

**Tarzan avert another war between New Cathne and New Athne.**

Betrayed by Timon, his war-hungry nephew, King Jathon is helped by Princess Loma of Lutor until Tarzan can stop the clash of armies.

**"Boy and the Shamba Raider" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**Dell**
**Jun 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Tex Barker

Best CGC copy 9.0 — Then 10c NOW $80

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 94-97 | 35 | |
| 98 | 45 | |
| 99 | 35 | |
| 100 | 175 | |
| ➥Phtm Zone villains | | |
| 101-110 | 16 | |
| 111-120 | 15 | |
| 121-128 | 10 | |
| 129 | 13 | |
| 130-137 | 8 | |
| 138 | 13 | |
| ➥Giant-sized | | |
| 139-140 | 7 | |
| 141-146 | 6 | |
| 147 | 10 | |
| ➥Saturn Girl origin | | |
| 148-155 | 6 | |
| 156 | 9 | 225 |
| ➥Giant-size | | |
| 157-164 | 6 | |
| 165 | 9 | |
| ➥Giant-size | | |
| 166-170 | 6 | |
| 171 | 4 | |
| 172 | 5 | |
| 173 | 4 | |
| 174 | 7 | |
| 175-178 | 4 | |
| 179 | 4 | 56 |
| ➥Giant-sized | | |
| 180 | 4 | 36 |
| 181-182 | 4 | |
| 183 | 4 | 35 |
| 184 | 4 | 38 |
| 185-186 | 4 | |
| 187 | 4 | 40 |
| 188-191 | 4 | |
| 192 | 4 | 39 |
| 193-194 | 4 | |
| 195 | 4 | 39 |
| 196 | 4 | |
| 197 | 6 | |
| ➥Legion stories start | | |
| 198-199 | 4 | |
| 200 | 6 | |
| 201 | 3 | |
| 202 | 3 | 100 |
| 203-207 | 3 | |
| 208 | 3 | 48 |
| 209-220 | 3 | |
| 221-225 | 2 | |
| 226 | 2 | 13 |
| 227-230 | 2 | |
| Annual 1 | 140 | |
| Special 1 | 4 | |

**Superboy**
DC, 1990

| | | |
|---|---|---|
| 1-18 | 2 | |
| Special 1 | 2 | |

**Superboy**
DC, 1994

| | | |
|---|---|---|
| 0 | 2 | |
| 1 | 3 | |
| 2-24 | 2 | |
| 25 | 3 | |
| 26-99 | 2 | |
| 100 | 4 | |
| 1000000 | 3 | |
| Annual 1 | 3 | |
| Annual 2 | 4 | |
| Annual 3 | 3 | |
| Annual 4 | 4 | |

**Superboy and the Legion of Super-Heroes**
DC, 1977

| | | |
|---|---|---|
| 231-258 | 2 | |

**Super DC Giant**
DC, 1970

| | | |
|---|---|---|
| 13 | 75 | |
| 14-16 | 30 | |
| 17 | 125 | |
| 18-19 | 50 | |
| 20 | 40 | |
| 21 | 175 | |
| 22 | 25 | 78 |
| ➥Westerns | | |
| 23 | 40 | |
| 24 | 30 | 84 |
| ➥Supergirl comics | | |
| 25-26 | 25 | |
| 27 | 15 | |

**Super Friends**
DC, 1976

| | | |
|---|---|---|
| 1 | 5 | 35 |
| 2-47 | 2 | |
| Special 1 | 2 | |

**Supergirl**
DC, 1972

| | | |
|---|---|---|
| 1 | 15 | 115 |
| 2 | 10 | |
| 3-4 | 8 | |
| 5 | 8 | 37 |
| 6 | 8 | |
| 7 | 8 | 41 |
| 8-10 | 8 | |

**Supergirl**
DC, 1983

| | | |
|---|---|---|
| 14-23 | 3 | |

**Supergirl**
DC, 1996

| | | |
|---|---|---|
| 1 | 10 | |
| ➥Matrix, Linda merge | | |
| 2-3 | 4 | |
| 4-7 | 3 | |
| 8-49 | 2 | |
| 50 | 4 | |
| 51-72 | 2 | |
| 73-74 | 3 | |
| 75 | 3 | 17 |
| 75/Dynamic | 20 | |
| 76-Annual 1 | 3 | |
| Annual 2 | 4 | |

**Supergirl**
DC, 1994

| | | |
|---|---|---|
| 1-4 | 3 | |

**Supergirl Movie Special**
DC

| | | |
|---|---|---|
| 1 | 1 | |

**Super Heroes Battle Super Gorillas**
DC, 1976

| | | |
|---|---|---|
| 1 | 7 | |

**Superman**
DC, 1939

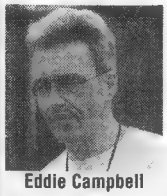
| | | |
|---|---|---|
| 1 | 160000 | |
| 2 | 16000 | |
| 3 | 9200 | |
| 4 | 6500 | |
| 5 | 6000 | |
| 6-7 | 3500 | |
| 8-10 | 2850 | |
| 11-13 | 2200 | |
| 14 | 4500 | |
| ➥U.S. flag cover | | |
| 15 | 2050 | |
| 16-20 | 1650 | |
| 21 | 1500 | |
| 22-23 | 1100 | |
| 24 | 1400 | |
| 25 | 1050 | |
| 26 | 1250 | |
| 27-29 | 950 | |
| 30 | 1350 | |
| ➥1st Mr. Mxyzptlk | | |
| 31-40 | 825 | |
| 41-50 | 650 | |
| 51-52 | 525 | |
| 53 | 1800 | |
| ➥Superman origin | | |
| 54-60 | 500 | |
| 61 | 1000 | |
| ➥1st Kryptonite | | |
| 62-70 | 475 | |
| 71-75 | 450 | |
| 76 | 1100 | |
| ➥Batman team-up | | |
| 77-80 | 400 | |
| 81-90 | 375 | |
| 91-95 | 360 | |
| 96-99 | 325 | |
| 100 | 1500 | |
| 101-110 | 280 | |
| 111-120 | 240 | |
| 121-130 | 195 | |
| 131-139 | 155 | |
| 140 | 175 | |
| ➥1st Bizarro Jr. | | |
| 141-145 | 115 | |
| 146 | 160 | |
| ➥Superman origin | | |
| 147 | 135 | |
| 148 | 115 | |
| 149 | 125 | |
| ➥Legion app | | |
| 150-161 | 68 | |
| 162-180 | 58 | |
| 181-183 | 55 | |
| 184 | 55 | 214 |
| 185-186 | 55 | |
| 187 | 60 | |
| 188-190 | 55 | |
| 191 | 55 | 225 |
| 192 | 55 | 157 |
| 193 | 60 | |
| 194-195 | 55 | |
| 196 | 55 | 271 |
| 197-198 | 55 | |
| 199 | 180 | |
| ➥1st race with Flash | | |
| 200 | 60 | 317 |
| 201 | 24 | |
| 202 | 30 | |
| 203-209 | 24 | |
| 210 | 24 | 129 |
| 211 | 24 | |
| 212 | 50 | |
| ➥Superbabies | | |
| 213-215 | 24 | |
| 216 | 24 | 96 |
| 217 | 30 | |
| 218-221 | 20 | |
| 222 | 30 | |
| 223-226 | 20 | |
| 227 | 30 | |
| 228-231 | 20 | |
| 232 | 30 | |
| 233 | 40 | 355 |
| ➥Kryptonite destroyed | | |
| 234-237 | 18 | |
| 238 | 18 | 71 |
| 239 | 30 | |
| ➥Giant-sized | | |
| 240 | 18 | |
| 241 | 18 | 72 |
| 242-244 | 18 | |
| 245 | 22 | |
| 246-249 | 18 | |
| 250 | 18 | 69 |
| 251 | 18 | |
| 252 | 60 | 296 |
| ➥100-page issue | | |
| 253 | 18 | 78 |
| 254 | 22 | |
| 255 | 9 | 35 |
| 256-257 | 9 | |
| 258 | 9 | 36 |
| 259 | 9 | 42 |
| 260 | 9 | |
| 261 | 9 | 62 |
| 262 | 9 | |

# Flashback 1999

## 5 years ago in CBG...

**#1350 OCTOBER 1 1999**

In the 1,350th issue of ***Comics Buyer;s Guide***, the animated TV debut of ***The Avengers*** is announced, with 13 episodes scheduled for Fall 1999. A brief desrciption of each episode is given by ***CBG***.

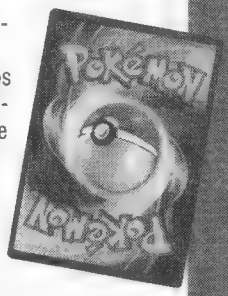

Eddie Campbell

**#1351 OCTOBER 8 1999**

**Eddie Campbell** and **Alan Moore**, collaborators on ***From Hell***, reconstructing the 19th Century Jack the Ripper murders, announced plans for a 560-page softcover collected edition.

**#1352 OCTOBER 15 1999**

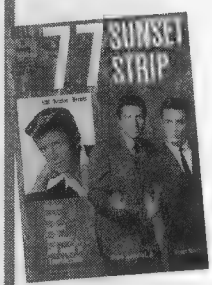
**Topps** acquired the trading-card licenses for Marvel properties. Topps had begun looking harder at non-sports cards again given the success of its **Pokémon** collector cards — not to be (although often) confused with the Pokémon game cards then nearing the peak of their popularity.




**#1353 OCTOBER 22 1999**

**Archie Comics** Publisher **Michael Silberkleit** chastised **Melissa Joan Hart** after she appeared in ***Maxim*** scantily clad and made comments about sex and a ***Sabrina*** drinking game. Silberkleit demanded that Hart apologize for her comments or leave her starring role as *Sabrina the Teenage Witch*, saying he felt her comments damaged the wholesome image of Hart's character.

Writer **Jeph Loeb** and artist **Tim Sale** of ***Batman: The Long Halloween*** told ***CBG*** about their upcoming ***Batman*** series, ***Dark Victory*** and the challenges they encountered, including the introduction of a pre-teen Robin.




**#1354 OCTOBER 29 1999**

The giant-sized 1,354th issue of ***CBG*** celebrated **Dell Comics'** classic series ***Four Color***, which published more issues than any other comics title before petering out at #1354.

**CrossGeneration Comics, Inc.**, a Florida-based publishing company, hired comic veterans **Barbara Kesel** as head writer and **Brandon Peterson** as art director.

**Chuck Rozanski** announced a special commerical relationship between his ***MileHighComics.com*** and ***Amazon.com***.

***— from the Comics Buyer's Guide archives***

Strange - Super $

| | Three Stooges | Yogi Bear | The Lone Ranger | Here Comes Santa | The Flintstones | Tarzan | Bugs Bunny | Yogi Bear | Tom and Jerry | Lassie | Daffy Duck | The Jetsons | Little Lulu | The Lone Ranger |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 336 | 337 | 338 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 |
| | OCT 69 | NOV 69 | DEC 69 | HOL 69 | JAN 70 | FEB 70 | MAR 70 | APR 70 | MAY 70 | JUN 70 | JUL 70 | AUG 70 | SEP 70 | OCT 70 |
| NM Price | $30 | $20 | $35 | $15 | $25 | $25 | $8 | $15 | $8 | $15 | $8 | $40 | $20 | $30 |

Existence of #339 doubtful

# Ultraman Tiga Vol. 1

Readers have seen both Japanese and American versions of this classic 100-foot-tall champion, who is sort of Superman, if he were an alien gray. So far the only one that's captured even a fraction of his intrinsic appeal has been this Tony Wong production.

**DARK HORSE**
WRITERS:
**VARIOUS**
ARTISTS:
**VARIOUS**
**Color • 128 Pgs.**
**$15.95**

Every incarnation of the character has the same basic premise of giant-hero-fights-giant monsters, differing only in the details. In this one, the peace of the utopian future of 2049 is broken, when the usual suspect list of oversized creatures can't be handled by the global high-tech police force called GUTS. That's when team member Daigo transforms into Ultraman Tiga.

What makes this comic book so different from the other attempts is that the creators are fully capable of approximating the utter sense-of-wonder coolness of the series. The signature Hong Kong color palette seems to make images leap off the page in 3-D fashion, and the fluid, dynamic art and cinematic storytelling convey all the energy of the high-impact action.

★★★ **— S.A. Bennett**

www.darkhorse.com
ISBN: 1-59307-119-1

△ #12

## Boys' and Girls' MARCH OF COMICS

### Santa Claus, Superstar

It's partially because of these specialty issues that Santa Claus stars in more issues of *March of Comics* than any other character. Not counting miscellaneous Christmas issues, Santa appears in the title of 37, or more than 7%, of the *March of Comics* issues.

image © 1948 Western

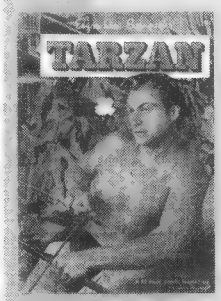
| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Superman** | | |
| 1939, CONTINUED | | |
| 263 | 9 | 45 |
| 264 | 9 | |
| 265-266 | 8 | |
| 267 | 8 | 31 |
| 268 | 8 | |
| 269 | 8 | 34 |
| 270 | 8 | 27 |
| 271 | 8 | 38 |
| 272 ➥100-page issue | 20 ▽ | 112 |
| 273 | 7 | 32 |
| 274 | 7 | 49 |
| 275 | 7 | 27 |
| 276 | 7 | 35 |
| 277 | 7 | |
| 278 ➥100-page issue | 17 | 89 |
| 279-283 | 5 | |
| 284 | 7 | |
| 285 | 5 | |
| 286 | 5 | 18 |
| 287-292 | 4 | |
| 293-299 | 3 | |
| 300 | 11 | 45 |
| 301-350 | 3 | |
| 351-399 | 2 | |
| 400 | 5 | 20 |
| 401-422 | 2 | |
| 423 | 5 | 16 |
| Annual 1 | 600 | |
| Annual 2 | 325 | |
| Annual 3 | 210 | |
| Annual 4 | 180 | |
| Annual 5 | 105 | |
| Annual 6 | 90 | |
| Annual 7 | 62 | |
| Annual 8 | 46 | |
| Ani 9-10 | 5 | |
| Annual 11 | 4 | |
| Annual 12 | 3 | |
| Special 1-3 | 4 | |
| **Superman** | | |
| DC, 1987 | | |
| 0 | 3 | |
| 1 | 4 | 14 |
| 2 | 4 | |
| 3-5 | 3 | |
| 6-8 | 2 | |
| 9 | 4 | |
| 10-49 | 2 | |
| 50 | 4 | 15 |
| 51-52 | 2 | |
| 53 | 3 | |
| 54-72 | 2 | |
| 73 | 3 | |
| 74-75 ➥Death of Superman | 4 | |
| 75/Collector's | 8 | 33 |
| 75/Platinum | 15 | 49 |
| 76-77 | 3 | |
| 78 | 2 | |
| 78/Collector's | 3 | |
| 79-82 | 2 | |
| 82/Variant | 4 | |
| 83-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-122 | 2 | |
| 123 | 3 | |
| 123/Variant | 5 | |
| 124-150 | 2 | |
| 150/Variant | 4 | |
| 151-174 | 2 | |
| 175 | 4 | |
| 176-190 | 2 | |
| 190/A | 4 | |
| 191-199 | 2 | |
| 200 | 4 | |
| 201 | 8 | |
| 202 | 2 | |
| 203 ➥Lee sketchbook | 6 | |
| 204 | 3 | 12 |
| 205-207 | 3 | |
| 1000000 | 3 | |
| 1000000/Ltd. | 15 | |
| Annual 1 | 4 | |
| Annual 2-6 | 3 | |
| Annual 7 | 4 | |
| Annual 8-11 | 3 | |
| Annual 12 | 4 | |
| Giant1-3 | 5 | |
| Special 1 | 4 | |
| 3D 1 | 4 | |
| **Superman Adventures** | | |
| DC, 1996 | | |
| 1-3 | 3 | |
| 4-20 | 2 | |
| 21 | 4 | |
| 22-66 | 2 | |
| Annual 1 | 4 | |
| Special 1 | 3 | |
| **Superman & Batman: Generations** | | |
| DC, 1999 | | |
| 1-4 | 5 | |
| **Superman & Batman: Generations II** | | |
| DC, 2001 | | |
| 1-4 | 6 | |
| **Superman & Batman: Generations III** | | |
| DC, 2003 | | |
| 1-12 | 3 | |
| **Superman/ Batman** | | |
| DC, 2003 | | |
| 1 | 5 ▽ | 23 |
| 1/Retailer ed. | 60 △ | 259 |
| 2 | 3 | 22 |
| 3-7 | 3 | |
| 8 ➥1st new Supergirl | 8 | |
| 8-11 | 3 | |
| **Superman Family** | | |
| DC, 1974 | | |
| 164 ➥100-page issue | 28 | 118 |
| 165 ➥100-page issue | 13 | 53 |
| 166-167 | 13 | |
| 168 | 13 | 76 |
| 169 | 13 | |
| 170 | 11 | 35 |
| 171-177 | 11 | |
| 178-180 | 5 | |
| 181-196 | 4 | |
| 197 | 4 | 14 |
| 198-200 | 4 | |
| 201-222 | 3 | |
| **Superman's Girl Friend Lois Lane** | | |
| DC, 1958 | | |
| 1 | 2600 | |
| 2 | 625 | |
| 3 | 415 | |
| 4-5 | 300 | |
| 6-10 | 220 | |
| 11-18 | 125 | |
| 19 | 215 | |
| 20 | 125 | |
| 21-29 | 86 | |
| 30-50 | 48 | |
| 51-67 | 34 | |
| 68 | 44 | |
| 69 | 34 | |
| 70 ➥1st SA Catwoman | 175 | |
| 71 ➥Catwoman app. | 105 | |
| 72-73 | 15 | |
| 74 | 34 | |
| 75-76 | 15 | |
| 77 | 24 | |
| 78 | 15 | |
| 79-80 | 10 | |
| 81 | 10 | 116 |
| 82-85 | 10 | |
| 86 | 16 | |
| 87-94 | 10 | |
| 95 ➥Giant-sized | 25 | 275 |
| 96-103 | 8 | |
| 104 | 16 | |
| 105 | 14 | |
| 106 | 14 | 162 |
| 107-108 | 6 | |
| 109 | 6 | 55 |
| 110 | 6 | |
| 111 | 6 | 171 |
| 112 | 6 | |
| 113 | 14 | |
| 114-115 | 6 | |
| 116 | 6 | 64 |
| 117 | 6 | 46 |
| 118 | 6 | |
| 119 | 6 | 58 |
| 120 | 6 | |
| 121 | 5 | 42 |
| 122 | 5 | 106 |
| 123 | 5 | |
| 124 | 5 | 153 |
| 125-127 | 5 | |
| 128 | 5 | 62 |
| 129-134 | 5 | |
| 135 | 5 | 26 |
| 136-137 | 5 | |
| Annual 1 | 75 | |
| Annual 2 | 50 | |
| **Superman's Pal Jimmy Olsen** | | |
| DC, 1954 | | |
| 1 | 4000 | |
| 2 | 1250 | |
| 3 | 675 | |
| 4-5 | 475 | |
| 6-10 | 335 | |
| 11-20 | 235 | |
| 21-30 | 150 | |
| 31-40 | 100 | |
| 41-50 | 75 | |
| 51-56 | 50 | |
| 57-70 | 30 | |
| 71 | 25 | |
| 72-73 | 30 | |
| 74-75 | 25 | |
| 76 | 30 | |
| 77-80 | 25 | |
| 81 | 25 | 129 |
| 82-87 | 25 | |
| 88 | 25 | 133 |
| 89 | 20 | |
| 90 | 20 | 104 |
| 91-94 | 16 | |
| 95 | 25 | |
| 96-99 | 16 | |
| 100 | 25 | 174 |
| 101-102 | 12 | |
| 103 | 12 | 118 |
| 104 ➥Weird Adventures | 35 ▽ | 191 |
| 105-112 | 12 | |
| 113 ➥Anti-Superman ish | 25 | |
| 114-119 | 12 | |
| 120-126 | 10 | |
| 127 | 16 | 75 |
| 128-130 | 10 | |
| 131-132 | 8 | |
| 133 | 10 | |
| 134 | 25 | |
| 135 | 12 | 66 |
| 136 | 12 | |
| 137 | 12 | 49 |
| 138 | 12 | |
| 139 | 12 | 111 |
| 140 | 12 | |
| 141-144 | 10 | |
| 145 | 10 | 36 |
| 146-148 | 10 | |
| 149 | 10 | 41 |
| 150 | 10 | |
| 151 | 8 | |
| 152-163 | 7 | |
| **Superman: The Man of Steel** | | |
| DC, 1991 | | |
| 0 | 3 | |
| 1 | 6 | 24 |
| 2 | 3 | |
| 3 | 3 | 11 |
| 4-16 | 2 | |
| 17 | 3 | |
| 18 | 4 | 18 |
| 19-21 | 3 | |
| 22 | 2 | |
| 22/Variant | 3 | |
| 23-30 | 2 | |
| 30/Variant | 3 | |
| 31-49 | 2 | |
| 50 | 3 | |
| 51-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-134 | 2 | |
| 1000000 | 3 | |
| Annual 1-2 | 4 | |
| Annual 3 | 3 | |
| Annual 4 | 4 | |
| Annual 5 | 3 | |
| Annual 6 | 4 | |

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

## RETROVIEW
## Tarzan #46 ★★★




**Dell**
**Jul 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... Defends a City" • 16 pp.**

**The Gullugo buffalo riders of Pal-ul-don search for a new home.**

Tarzan and Goliath help defend New Cathne from attacks by Terribs and hordes of saber-toothed lions.

**"... the Treasure of the Apes" • 15 pp.**

**Greedy hunters are killing apes that found pirate treasure at the bottom of Shark Lagoon.**

Given a choice of leaving with their weapons or with the jewels, the hunters choose the treasure.

**"Boy Faces the Fangs of the Mamba" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**"Silent Journey" • 2 text pp.**

© Edgar Rice Burroughs Inc.

**No CGC copies** **Then 10¢ NOW $80**

| Road Runner | Space Family Robinson | Road Runner | Tarzan | Little Lulu | Scooby Doo | Daffy Duck | Lassie | Baby Snoots | H.R. Pufnstuff |
|---|---|---|---|---|---|---|---|---|---|
| 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 |
| NOV 70 | DEC 70 | JAN 71 | FEB 71 | MAR 71 | APR 71 | MAY 71 | JUN 71 | JUL 71 | AUG 71 |
| NM Price $10 | $50 | $8 | $20 | $20 | $35 | $0 | $15 | $10 | $40 |

## Tarzan #47 ★★★

© Edgar Rice Burroughs Inc.

**Dell**
**Aug 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... and the Ancient Terror" • 16 pp.**

**Tarzan and Doctor Mac help two young lovers escape the evil ruler of a land lost inside a dormant volcano.**

Tarzan is forced to kill an aquatic long-necked plesiosaurus that is blocking the group's escape.

**"... Fights for His Own" • 11 pp.**

**Tarzan races from Pal-ul-don to save Jane and Boy from Sheik Ibrahim**

The Waziri finally return from long Pal-ul-don adventures. It's the end of an era, when Tarzan's treehouse is torched.

**"Boy and the Horned Monster" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**"The River People" • 2 text pp.**

**No CGC copies**

**Then 10¢ NOW $80**

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Superman: The Man of Tomorrow**
DC, 1995
1-14 . . . . . 2
15 . . . . . 3
1000000 . . . 3

**Super Manga Blast!**
DARK HORSE, 2000
1-42 . . . . . 5

**Super Mario Bros.**
VALIANT, 1990
1-6 . . . . . 2
Special 1 . . . 2

**Super Mario Bros.**
VALIANT, 1991
1-5 . . . . . 2

**Supernatural Thrillers**
MARVEL, 1972
1 . . . . . 20 101
2 . . . . . 10
3 . . . . . 10 38
4 . . . . . 10 ▽ 41
5 . . . . . 20 101
➥1st Living Mummy
6-8 . . . . . 10
9 . . . . . 10 ▽ 38
10-11 . . . . 10
12 . . . . . 10 47
13-15 . . . . 10

**Super Powers**
DC, 1984
1-5 . . . . . 1

**Super Powers**
DC, 1985
1-6 . . . . . 1

**Super Powers**
DC, 1986
1-4 . . . . . 1

**Super Soldier**
DC, 1996
1 . . . . . 2 11

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Near Mint CGC 9.4 NM

**Super Soldier: Man of War**
DC, 1997
1 . . . . . 2

**Super-Team Family**
DC, 1975
1 . . . . . 6 36
2 . . . . . 4
3 . . . . . 4 27
4 . . . . . 4 28
5 . . . . . 3 27
6 . . . . . 3
7 . . . . . 3 22
8-10 . . . . . 4
11-14 . . . . . 3
15 . . . . . 3 20

**Super-Villain Team-Up**
MARVEL, 1975
1 . . . . . 7 37
2 . . . . . 5
3 . . . . . 4
4 . . . . . 4 23
5 . . . . . 4 35
5/30 cent . . . 8
6 . . . . . 3
6/30 cent . . . 6
7 . . . . . 3
7/30 cent . . . 6
8-13 . . . . . 3
14 . . . . . 3 21
15-17 . . . . . 3

**Supreme**
IMAGE, 1992
0-1/Gold. . . . 3
2-12 . . . . . 2
13-40 . . . . . 3
41 . . . . . 4
41/Ltd. . . . 15
41/American Ent. . . . . 9
42-51 . . . . . 3
52 . . . . . 4
53-56 . . . . . 3
Annual 1 . . . 3

**Supreme: Glory Days**
IMAGE, 1994
1-2 . . . . . 3

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Swamp Thing**
DC, 1972
1 . . . . . 60 ▽ 220
2 . . . . . 30 109
3 . . . . . 20 64
4 . . . . . 20 63
5 . . . . . 15 65
6 . . . . . 15 ▽ 50
7 . . . . . 12 80
8 . . . . . 10 49
9 . . . . . 10 △ 44
10 . . . . . 10 46
11 . . . . . 5 30
12 . . . . . 5 29
13-15 . . . . 5
16 . . . . . 5 25
17 . . . . . 5 25
18 . . . . . 5 29
19 . . . . . 5
20 . . . . . 5 36
21-23 . . . . 5
24 . . . . . 5 20

**Swamp Thing**
DC, 1986
46 . . . . . 4
47-49 . . . . 3
50 . . . . . 4
51 . . . . . 3
52 . . . . . 4
53 . . . . . 5
➥Batman app.
54-81 . . . . 3
82-83 . . . . 2
84 . . . . . 5
➥Sandman app.
85-89 . . . . 2
90 . . . . . 3
91-99 . . . . 2
100 . . . . . 3
101-124 . . . 2
125 . . . . . 3
126-140 . . . 2
140/Platinum. 6
141-149 . . . 2
150 . . . . . 3
151-158 . . . 2
159-171 . . . 3
Annual 4 . . . 3
Annual 5 . . . 4
Annual 6 . . . 3
Annual 7 . . . 4

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Swamp Thing**
DC, 2000
1-20 . . . . . 3

**Swamp Thing**
DC, 2004
1-5 . . . . . 3

**Swing with Scooter**
DC, 1966
1 . . . . . 30
2 . . . . . 18
3 . . . . . 15
4-5 . . . . . 12
6-10 . . . . . 10
11-19 . . . . . 8
20 . . . . . 8 96
21-30 . . . . . 6
31-36 . . . . . 5

**Sword of Sorcery**
DC, 1973
1 . . . . . 3 32
2-5 . . . . . 2

**Tales From the Crypt**
E.C., 1950
20 . . . . . 775
21 . . . . . 900
22 . . . . . 700
23 . . . . . 520 1381
24-25 . . . 520
26-30 . . . 400
31 . . . . . 460
32 . . . . . 300
33 . . . . . 675 925
➥Crypt Keeper origin
34-46 . . . 295

**Tales of Asgard**
MARVEL, 1968
1 . . . . . 30 △ 117

**Tales of Asgard**
MARVEL, 1984
1 . . . . . 2

**Tales of Evil**
ATLAS-SEABOARD, 1975
1 . . . . . 5 32
2-3 . . . . . 5

**Tales of Ghost Castle**
DC, 1975
1 . . . . . 9 △ 37
2-3 . . . . . 9

**Tales of Suspense**
MARVEL, 1959
1 . . . . . 1400
2 . . . . . 540
3 . . . . . 475
4 . . . . . 450
5-10 . . . . 325
11-20 . . . 240
21-32 . . . 150
33-38 . . . 135
39 . . . . . 3500
➥1st Iron Man
40 . . . . . 1100
41 . . . . . 650
42-45 . . . 325
➥1st Crimson Dynamo
46-47 . . . 210
48 . . . . . 265 1446
➥1st red/gold armor
49 . . . . . 210
50 . . . . . 155
51 . . . . . 105
52 . . . . . 140

LOOSE SLABBED
Near Mint CGC 9.4 NM

53 . . . . . 120 780
➥Watcher origin
54-56 . . . . 62
57 . . . . . 170
58 . . . . . 210 1191
➥Cap America app
59 . . . . . 210
➥Cap stories start
60 . . . . . 120
61-62 . . . . 82
63 . . . . . 180
➥Bucky origin
64 . . . . . 72 ▲ 428
65 . . . . . 125
66 . . . . . 125 571
➥Red Skull origin
67 . . . . . 52
68 . . . . . 52 336
69-70 . . . . 52
71 . . . . . 42 222
72-73 . . . . 42
74 . . . . . 42 138
75-79 . . . . 42
80 . . . . . 42 151
81 . . . . . 32 215
82 . . . . . 32 184
83 . . . . . 32 177
84 . . . . . 32
85 . . . . . 32 156
86 . . . . . 32 159
87 . . . . . 32 192
88 . . . . . 32 183
89 . . . . . 32 140
90 . . . . . 32 205

LOOSE SLABBED
Near Mint CGC 9.4 NM

91 . . . . . 32 148
92 . . . . . 32 149
93 . . . . . 32 204
94 . . . . . 32 173
95 . . . . . 32
96 . . . . . 32 164
97 . . . . . 32
98 . . . . . 32 191
99 . . . . . 32 182

**Tales of Suspense**
MARVEL, 1995
1 . . . . . 7

**Tales of the Green Lantern Corps**
DC, 1981
1-3 . . . . . 1
Annual 1 . . . 1

**Tales of the Legion**
DC, 1984
314-354 . . . 1
Annual 5 . . . 1

**Tales of the New Teen Titans**
DC, 1982
1 . . . . . 2

LOOSE SLABBED
Near Mint CGC 9.4 NM

2-4 . . . . . 1

**Tales of the Teen Titans**
DC, 1984
41-43 . . . . . 2
44 . . . . . 6 21
45-59 . . . . . 2
60-91 . . . . . 1
Annual 4 . . . 1

**Tales of the Unexpected**
DC, 1956
1 . . . . . 750
2 . . . . . 385
3 . . . . . 275
4-5 . . . . . 225
6-10 . . . . 165
11-20 . . . 125
21-30 . . . 100
31-39 . . . . 85
40 . . . . . 650
➥Space Ranger starts
41-42 . . . 275
43 . . . . . 450
➥Space Ranger cover
44-45 . . . 200
46-50 . . . 150
51-55 . . . 125
56-60 . . . 100
61-70 . . . . 85
71-74 . . . . 60
75 . . . . . 50 140

## Flashback 1994

### *10 years ago in CBG...*

**#1090 OCTOBER 7 1994**

**Marvel** announced plans to discontinue its ***X-Men*** titles in December, replacing them with limited series describing an alternate universe in which Charles Xavier had died. The ensuing "Age of Apocalypse" would be one of the more successful winter-month comics "events"

**#1091 OCTOBER 14 1994**

**DC** announced plans to overprint its post-"Zero Month" issues including *Primal Force* #1, *Flash* #95, *Legion of Super-Heroes* #62, *Starman* #1, *Green Lantern* #56, *Legionnaires* #19, *Fate* #1, *Aquaman* #3, *Manhunter* #1, and *Guy Gardner: Warrior* #25.

**#1092 OCTOBER 21 1994**

**Sergio Aragonés'** ***Groo the Wanderer*** moved from **Marvel** to **Image**.

Novelist **Robert Bloch** died in his Los Angeles home at the age of 73.

**#1093 OCTOBER 28 1994**

**Mark Evanier's** weekly column *Point of View* began in this issue, where he wrote about his journey, throughout life, as a comics collector.

***— from the Comics Buyer's Guide archives***

| Tom and Jerry | Smokey the Bear | Bugs Bunny & Yosemite Sam | The Bannana Splits | Tom and Jerry | Tarzan | Bugs Bunny & Porky Pig | Scooby Doo | Little Lulu | Lassie | Baby Snoots | Smokey the Bear | Three Stooges | Wacky Witch | The Road Runner & Daffy Duck |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 361 SEP 71 | 362 OCT 71 | 363 NOV 71 | 364 DEC 71 | 365 JAN 72 | 366 FEB 72 | 367 MAR 72 | 368 APR 72 | 369 MAY 72 | 370 JUN 72 | 371 JUL 72 | 372 AUG 72 | 373 SEP 72 | 374 OCT 72 | 375 NOV 72 |
| NM Price $8 | $15 | $8 | $25 | $6 | $20 | $8 | $25 | $15 | $15 | $6 | $15 | $25 | $6 | $6 |

# Vinny the Bug Man

Back in the '80s, computer-generated comics always sounded like a neat idea, but the execution invariably (and painfully) proved one thing: It wasn't. But in an age when computer graphics are a dominant force in games, movies, and even television, this graphic novel demonstrates that comics no longer need be excluded from this technology. This digitally generated graphic novel is a beautiful example of the craft, and the accompanying CD includes the book in electronic form, allowing the reader to choose between reading the traditional way or viewing it on a PC in its form as created.

**NOW**
WRITER:
**CHET SPIEWAK**
ARTIST:
**CWB STUDIOS**
**Color • X Pos.**
**$19.95**

There's a *Toy Story*-meets-*Antz* feel, and Chet Spiewak's simple humor and dialogue make this more than accessible to kids. But it's at times a little too simple for adult tastes, despite being promoted as an all-ages book. And many of the action shots come across as too static. Nevertheless, readers should be sure to check out the more than 40 superbly done animation clips on the CD. The book's shortcomings are only a minor impediment. There's still plenty for all ages to enjoy.

★★★ **— Jim Johnson**

www.nowcomics.com

ISBN: 0-9745205-7-8

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Tales of the Unexpected** | | |
| CONTINUED | | |
| 76-82 | 50 | |
| 83-90 | 30 | |
| 91-100 | 22 | |
| 101-104 | 20 | |
| **Tales of the Zombie** | | |
| MARVEL, 1973 | | |
| 1 | 8 | |
| 2 | 5 | |
| 3 | 4 | |
| 4 | 4 | 51 |
| 5-10 | 4 | |
| Annual 1 | 4 | |
| **Tales to Astonish** | | |
| MARVEL, 1959 | | |
| 1 | 2000 | |
| 2 | 635 | |
| 3-5 | 440 | |
| 6-10 | 355 | |
| 11-20 | 265 | |
| 21-26 | 200 | |
| 27 | 3600 | |
| ➥1st Hank Pym | | |
| 28-34 | 175 | |
| 35 | 1900 | |
| ➥1st Ant-Man | | |
| 36 | 625 | |
| 37-38 | 350 | |
| 39 | 350 | 919 |
| 40 | 350 | |
| 41-43 | 230 | |
| 44 | 290 | |
| 45-46 | 150 | |
| 47 | 150 | 644 |
| 48 | 150 | |
| 49 | 205 | 866 |
| ➥1st Giant Man | | |
| 50 | 95 | |
| 51 | 95 | 311 |
| 52 | 95 | |
| 53 | 95 | 455 |
| 54 | 95 | |
| 55 | 95 | 237 |
| 56 | 95 | |
| 57 | 125 ▽ | 1057 |
| ➥Spider-Man app. | | |
| 58 | 95 | |
| 59 | 150 | 1088 |
| ➥Giant-Man vs. Hulk | | |
| 60 | 175 | |
| ➥Hulk stories start | | |
| 61 | 75 | |
| 62 | 75 | 411 |
| 63-65 | 75 | |
| 66 | 70 | |
| 67 | 70 | 418 |
| 68-69 | 70 | |
| 70 | 100 | |
| ➥Namor stories start | | |
| 71-74 | 55 | |
| 75 | 55 | 151 |
| 76-78 | 55 | |
| 79 | 55 △ | 196 |
| 80 | 55 | |
| 81 | 55 | 224 |
| 82 | 78 | |
| ➥Iron Man app | | |
| 83 | 55 | 209 |
| 84 | 55 | 157 |
| 85 | 55 | 231 |
| 86 | 55 | 140 |
| 87 | 55 | 160 |
| 88 | 55 | 195 |
| 89 | 55 | 159 |
| 90 | 55 | 236 |
| 91 | 52 | 186 |
| 92 | 75 | 158 |
| ➥Silver Surfer app | | |
| 93 | 75 | 366 |
| ➥Silver Surfer app. | | |
| 94 | 50 | 131 |
| 95 | 50 | 168 |
| 96 | 50 | 125 |
| 97 | 50 | 193 |
| 98 | 50 | 138 |
| 99 | 50 | |
| 100 | 75 ▽ | 165 |
| 101 | 85 | 240 |
| **Tank Girl** | | |
| DARK HORSE, 1991 | | |
| 1 | 4 | |
| 2-4 | 3 | |
| **Tank Girl 2** | | |
| DARK HORSE, 1993 | | |
| 1-4 | 3 | |
| **Targitt** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 8 | 33 |
| 2-3 | 8 | |
| **Tarot: Witch of the Black Rose** | | |
| BROADSWORD, 2000 | | |
| 1 | 5 | 20 |
| 2-20 | 3 | |
| **Tarzan** | | |
| DELL, 1948 | | |
| 1 | 900 | |
| 2 | 525 | |
| 3-5 | 385 | |
| 6-9 | 290 | |
| 10 | 260 | |
| 11 | 235 | |
| 12-15 | 220 | |
| 16-20 | 160 | |
| 21-30 | 135 | |
| 31-54 | 80 | |
| 55-70 | 50 | |
| 71-79 | 42 | |
| 80-99 | 30 | |
| 100 | 40 | |
| 101-110 | 28 | |
| 111-120 | 25 | |
| 121-131 | 20 | |
| **Tarzan** | | |
| GOLD KEY, 1962 | | |
| 132-154 | 14 | |
| 155 | 18 | |
| 156-162 | 10 | |
| 163-164 | 8 | |
| 165 | 10 | |
| 166-167 | 8 | |
| 168 | 10 | |
| 169-170 | 8 | |
| 171 | 10 | |
| 172-200 | 7 | |
| 201-206 | 6 | |
| **Tarzan** | | |
| DC, 1972 | | |
| 207 | 12 | 66 |
| 208 | 6 | 42 |
| 209 | 6 | |
| 210 | 6 | 26 |
| 211-220 | 5 | |
| 221-229 | 4 | |
| 230-233 | 8 | |
| 234 | 8 | 55 |
| 235 | 8 | |
| 236-238 | 3 | |
| 239 | 3 | 22 |
| 240-258 | 3 | |
| **Tarzan** | | |
| MARVEL, 1977 | | |
| 1 | 3 | 21 |
| 1/35 cent | 15 | 21 |
| 2 | 2 | |
| 2/35 cent | 15 | |
| 3 | 2 | |
| 3/35 cent | 15 | |
| 4 | 2 | |
| 4/35 cent | 15 | |
| 5 | 2 | |
| 5/35 cent | 15 | |
| 6-Annual 3 | 2 | |
| **Tarzan** | | |
| DARK HORSE, 1996 | | |
| 1-20 | 3 | |
| **Tarzan Digest** | | |
| DC, 1972 | | |
| 1 | 3 | |
| **Tarzan Family** | | |
| DC, 1975 | | |
| 60-61 | 5 | |
| 62 | 4 | 8 |
| 63 | 4 | 9 |
| 64-66 | 4 | |
| **Tarzan: The Savage Heart** | | |
| DARK HORSE, 1999 | | |
| 1 | 3 | 10 |
| 2-4 | 3 | |
| **Team 7** | | |
| IMAGE, 1994 | | |
| 1-4 | 3 | |
| Ashcan 1 | 1 | |
| **Team America** | | |
| MARVEL, 1982 | | |
| 1-12 | 1 | |
| **Team Titans** | | |
| DC, 1992 | | |
| 1-24 | 2 | |
| Annual 1 | 4 | |
| Annual 2 | 3 | |
| **Team Youngblood** | | |
| IMAGE, 1993 | | |
| 1-9 | 2 | |
| 10 | 3 | |
| 11 | 2 | |
| 12-22 | 3 | |
| **Teenage Mutant Ninja Turtles** | | |
| MIRAGE, 1984 | | |
| 1 | 150 | 1055 |
| 1/Counterfeit | 2 | |
| 2 | 20 | 130 |
| 2/Counterfeit | 2 | |
| 3 | 8 | 62 |
| 3/Misprint | 15 | |
| 4-5 | 4 | |
| 6 | 3 | |
| 7 | 5 | |
| 8 | 4 | |
| 9-10 | 3 | |
| 11 | 4 | |
| 12-15 | 3 | |
| 16-62 | 2 | |
| **Teenage Mutant Ninja Turtles** | | |
| MIRAGE, 1993 | | |
| 1-13 | 3 | |
| Special 1 | 3 | |
| **Teenage Mutant Ninja Turtles** | | |
| IMAGE, 1996 | | |
| 1 | 4 | |
| 2-23 | 3 | |
| **Teen Titans** | | |
| DC, 1966 | | |
| 1 | 220 | 1059 |
| 2 | 100 | |
| 3-4 | 40 | |
| 5 | 40 | 148 |
| 6-7 | 32 | |
| 8 | 32 | 128 |
| 9 | 32 | 129 |
| 10 | 32 | |
| 11-17 | 28 | |
| 18 | 33 △ | 97 |
| 19-20 | 33 | |
| 21 | 33 | 196 |
| 22 | 33 | |
| 23-25 | 18 | |
| 26-30 | 12 | |
| 31 | 20 | |
| 32 | 18 | 45 |
| 33 | 18 | 91 |
| 34-35 | 18 | |
| 36 | 18 | 78 |
| 37 | 18 | 108 |
| ➥Giant-sized | | |
| 38 | 18 | |
| 39-43 | 12 | |
| 44 | 7 | 22 |
| 45-47 | 7 | |
| 48 | 12 | |
| ➥1st Harlequin | | |
| 49 | 7 | |
| 50 | 20 | |
| ➥Batgirl returns | | |
| 51-53 | 6 | |
| **Teen Titans** | | |
| DC, 1996 | | |
| 1 | 4 | |
| 2-10 | 3 | |
| 11 | 2 | |
| 12 | 3 | |
| 13-24 | 2 | |
| Annual 1 | 4 | |
| Annual 1999 | 5 | |
| **Teen Titans** | | |
| DC, 2003 | | |
| 1 | 12 | |
| 2-13 | 3 | |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

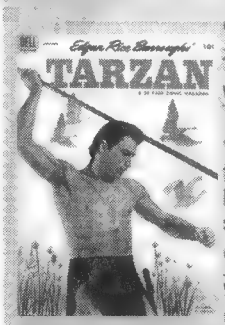
**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

## RETROVIEW
## Tarzan #48

★★★




**"... Traps a Rogue" • 16 pp.**

**Tarzan traps Tantor to heal a gunshot wound that has been driving him mad.**

When ivory hunters protest being "arrested" for shooting elephants from a helicopter, Tarzan explains, "I have the authority of justice and the strength to enforce it."

**"... and the Hunter Wasps" • 15 pp.**

**With Argus, the giant eagle, Tarzan and Doc Mac bomb a giant wasps' nest.**

**Dell**
**Sep 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

When's the videogame due to be released?

**"Boy Trails the M'Bongo Spears" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**"Mabu's Reward" • 2 text pp.**

© Edgar Rice Burroughs Inc.

Last CGC copy: **7.5** **Then 10c NOW $80**

△ #378

## Boys' and Girls' MARCH OF COMICS

### Free comic-book hunter

Among the comics prized by Turok fans are the three *March of Comics* issues, #378, #399, and #408. By no means the earliest appearances (Turok first appeared in 1954), they're still harder to find than the actual comic books published around the same time.

image © 1973 Western

THE BOTTOM LINE

| | Pink Panther | Baby Snoots | Turok | Heckle & Jeckle | Bugs Bunny & Yosemite Sam | Lassie | Scooby Doo | Smokey the Bear | Pink Panther | Little Lulu |
|---|---|---|---|---|---|---|---|---|---|---|
| | 376 DEC 72 | 377 JAN 73 | 378 FEB 73 | 379 MAR 73 | 380 APR 73 | 381 MAY 73 | 382 JUN 73 | 383 JUL 73 | 384 AUG 73 | 385 SEP 73 |
| NM Price | $10 | $6 | $50 | $6 | $6 | $10 | $15 | $10 | $6 | $15 |

## Tarzan #49

★★1/2

© Edgar Rice Burroughs Inc.

**Dell**
**Nov 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

**"... Builds a Home" • 16 pp.**

**Trophy hunters capture the white pygmy king's son, Tarzan rides Bara, the giant eland, to the rescue.**

Tarzan's jungle world continues to evolve, as he moves his family to the Mount of Opar and builds a new home.

**"... the Thipdar's Prey" • 15 pp.**

**Tarzan and Doc Mac hunt dinosaur eggs in the Valley of the Monsters.**

Armed with a rocket launcher, Tarzan is prepared when a T. rex pack attacks.

**"Boy Meets Bolgani" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**"Reunion" • 2 text pp.**

No CGC copies

**Then 10c NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Tellos** | | |
| IMAGE, 1999 | | |
| 1-10 ..... 3 | | |
| Ashcan 1 ... 3 | | |
| **Terry and the Pirates Comics** | | |
| HARVEY, 1947 | | |
| 3 ..... 285 | | |
| 4 ..... 160 | | |
| 5 ..... 100 | | |
| 6 ..... 65 | | |
| 7 ..... 65 | | 145 |
| 8-10 ..... 65 | | |
| 11-12 .... 55 | | |
| 13 ..... 55 | | 125 |
| 14-20 .... 55 | | |
| 21-25 .... 45 | | |
| 26-28 .... 28 | | |
| **Thanos** | | |
| MARVEL, 2003 | | |
| 1-12 ..... 3 | | |
| **Thing** | | |
| CHARLTON, 1952 | | |
| 1 ..... 735 | | |
| 2-4 ..... 585 | | |
| 5-9 ..... 540 | | |
| 10-14 ... 390 | | |
| 15 ..... 295 | | |
| 16 ..... 295 | | 313 |
| 17 ..... 295 | | |
| **Thing** | | |
| MARVEL, 1983 | | |
| 1 ..... 2 | | 25 |
| 2-10 ..... 2 | | |
| 11-36 ..... 1 | | |
| **Thirteen** | | |
| DELL, 1961 | | |
| 1 ..... 35 | | |
| 2 ..... 24 | | |
| 3-4 ..... 20 | | |
| 5-10 ..... 18 | | |
| 11-25 .... 14 | | |
| 26-29 ..... 8 | | |
| **30 Days of Night** | | |
| IDEA & DESIGN WORKS, 2002 | | |
| 1 ..... 65 | | 85 |
| 1-2 ..... 15 | | 9 |
| 2 ..... 35 | | 54 |
| 3 ..... 10 | | 15 |
| **30 Days of Night: Return to Barrow** | | |
| IDEA & DESIGN WORKS, 2004 | | |
| 1 ..... 12 | | |
| 2 ..... 8 | | |
| 3 ..... 5 | | |
| **Thor** | | |
| MARVEL, 1966 | | |
| 126 ..... 125 | | |
| 127 ..... 45 | | 320 |
| 128 ..... 45 | | 220 |
| 129 ..... 45 | | |
| 130 ..... 45 | | 238 |
| 131 ..... 45 | | |
| 132 ..... 45 | | 105 |
| 133 ..... 45 | | 210 |
| 134 ..... 45 | | 190 |
| 135-137 .. 45 | | |
| 138 ..... 45 | | 116 |
| 139 ..... 45 | | 124 |
| 140 ..... 45 | | 183 |
| 141 ..... 32 | | 145 |
| 142 ..... 32 | | 173 |
| 143 ..... 32 | | |
| 144 ..... 32 | | 129 |
| 145 ..... 32 | | 155 |
| 146 ..... 32 | | 134 |
| 147 ..... 32 | | 137 |
| 148 ..... 32 | | 162 |
| 149 ..... 32 | | 133 |
| 150 ..... 32 | | 207 |
| 151 ..... 32 | | 108 |
| 152 ..... 32 | | 99 |
| 153 ..... 32 | | 134 |
| 154 ..... 32 | | 85 |
| 155 ..... 32 | | 112 |
| 156 ..... 32 | | 100 |
| 157 ..... 32 | | 87 |
| 158 ..... 32 ▲ | | 183 |
| 159 ..... 32 | | 111 |
| 160 ..... 32 | | 125 |
| 161 ..... 25 | | 98 |
| 162 ..... 25 | | 105 |
| 163 ..... 25 | | 95 |
| 164 ..... 25 | | |
| 165 ..... 40 ➥Warlock app. | | 208 |
| 166 ..... 36 | | 186 |
| 167 ..... 24 | | 124 |
| 168 ..... 36 ➥Galactus origin | | |
| 169 ..... 36 ➥Galactus origin | | 146 |
| 170 ..... 20 | | 70 |
| 171 ..... 20 | | 76 |
| 172 ..... 20 | | 76 |
| 173 ..... 20 | | 80 |
| 174 ..... 20 | | 99 |
| 175 ..... 20 | | 71 |
| 176 ..... 20 | | 78 |
| 177 ..... 20 | | 92 |
| 178 ..... 18 | | |
| 179 ..... 18 | | 67 |
| 180 ..... 24 ➥Thor vs. Mephisto | | 123 |
| 181 ..... 23 | | 119 |
| 182 ..... 12 | | 58 |
| 183-187 .. 12 | | |
| 188 ..... 12 | | 67 |
| 189-192 .. 12 | | |
| 193 ..... 55 ➥Silver Surfer app. | | 279 |
| 194 ..... 12 | | 46 |
| 195 ..... 12 | | 91 |
| 196-199 .. 12 | | |
| 200 ..... 16 | | |
| 201 ..... 9 | | |
| 202 ..... 9 | | 41 |
| 203-205 ... 9 | | |
| 206-208 ... 7 | | |
| 209 ..... 7 | | 31 |
| 210-215 ... 7 | | |
| 216 ..... 7 | | 29 |
| 217-221 ... 7 | | |
| 222 ..... 7 | | 29 |
| 223-224 ... 7 | | |
| 225 ..... 14 ➥1st Firelord | | 94 |
| 226 ..... 7 △ | | 43 |
| 227 ..... 5 | | 23 |
| 228 ..... 5 | | 24 |
| 229 ..... 5 | | |
| 230 ..... 5 | | 23 |
| 231 ..... 5 | | 21 |
| 232 ..... 5 | | 32 |
| 233 ..... 5 | | 22 |
| 234 ..... 5 | | 20 |
| 235 ..... 5 | | 17 |
| 236 ..... 5 | | |
| 237 ..... 5 | | 21 |
| 238 ..... 5 | | 17 |
| 239-241 ... 5 | | |
| 242 ..... 5 | | 17 |
| 243-246 ... 5 | | |
| 246/30 cent. 20 | | |
| 247 ..... 5 | | |
| 247/30 cent. 20 | | |
| 248 ..... 5 | | |
| 248/30 cent. 20 | | |
| 249 ..... 5 | | 22 |
| 249/30 cent . 5 | | |
| 250 ..... 5 | | 16 |
| 250/30 cent . 5 | | |
| 251 ..... 5 | | 23 |
| 252-253 ... 5 | | |
| 254 ..... 5 | | 22 |
| 255-259 ... 5 | | |
| 260 ..... 5 | | 19 |
| 260/35 cent. 15 | | 19 |
| 261 ..... 5 | | 16 |
| 261/35 cent. 15 | | 16 |
| 262 ..... 5 | | |
| 262/35 cent. 15 | | |
| 263 ..... 5 | | |
| 263/35 cent. 15 | | |
| 264 ..... 5 | | |
| 264/35 cent. 15 | | |
| 265-289 ... 3 | | |
| 290 ..... 3 | | 11 |
| 291-299 ... 3 | | |
| 300 ..... 8 | | |
| 301-336 ... 2 | | |
| 337 ..... 7 ➥1st Beta Ray Bill | | 31 |
| 338 ..... 3 | | |
| 339 ..... 4 | | 15 |
| 340 ..... 3 | | |
| 341-373 ... 2 | | |
| 374 ..... 3 | | |
| 375-400 ... 2 | | |
| 401-410 ... 1 | | |
| 411 ..... 3 | | |
| 412 ..... 2 | | |
| 413-431 ... 1 | | |
| 432-433 ... 2 | | |
| 434-449 ... 1 | | |
| 450 ..... 3 | | |
| 451-473 ... 1 | | |
| 474-475 ... 2 | | |
| 475/Variant . 3 | | |
| 476-481 ... 2 | | |
| 482 ..... 3 | | |
| 483-499 ... 2 | | |
| 500 ..... 3 | | |
| 501-502 ... 2 | | |
| Annual 2 .. 65 | | |
| Annual 3 .. 12 | | |
| Annual 4 .. 10 | | |
| Annual 5-6 . 8 | | |
| Annual 7 ... 7 | | 24 |
| Annual 8 ... 6 | | |
| Annual 9-10 4 | | |
| Annual 11 .. 4 | | 14 |
| Annual 12 .. 4 | | |
| Anl 13-19 .. 3 | | |
| **Thor (Vol. 2)** | | |
| MARVEL, 1998 | | |
| 1 ..... 4 | | 14 |
| 1/Sketch ... 20 | | |
| 1/Sunburst . . 5 | | 20 |
| 2 ..... 3 | | |
| 3-11 ..... 2 | | |
| 12 ..... 3 | | |
| 13-31 ..... 2 | | |
| 32 ..... 4 | | |
| 33-34 ..... 2 | | |
| 35 ..... 3 | | |
| 36-61 ..... 2 | | |
| 62-82 ..... 3 | | |
| Anl 1999-01 4 | | |
| **Thor: Son of Asgard** | | |
| MARVEL, 2004 | | |
| 1-6 ..... 3 | | |
| **Three Stooges** | | |
| GOLD KEY, 1959 | | |
| 1 ..... 130 | | |
| 2 ..... 90 | | |
| 3-4 ..... 85 | | |
| 5 ..... 80 | | |
| 6 ..... 65 | | |
| 7 ..... 48 | | |
| 8-10 ..... 40 | | |
| 11-15 .... 28 | | |
| 16 ..... 28 | | 117 |
| 17-20 .... 28 | | |
| 21-40 .... 20 | | |
| 41-55 .... 15 | | |
| **Thrilling Comics** | | |
| BETTER, 1940 | | |
| 1 ..... 2000 | | |
| 2 ..... 800 | | |
| 3 ..... 650 | | |
| 4-10 .... 500 | | |
| 11-18 ... 425 | | |
| 19 ..... 500 ➥1st Amer. Crusader | | |
| 20 ..... 425 | | |
| 21-30 ... 350 | | |
| 31-40 ... 310 | | |
| 41 ..... 700 ➥Hitler cover | | |
| 42-52 ... 270 | | |
| 53-61 ... 225 | | |
| 62 ..... 225 | | 836 |
| 63-70 ... 225 | | |
| 71-78 .... 90 | | |
| 79 ..... 90 | | 239 |
| 80 ..... 90 | | |
| **THUNDER Agents** | | |
| TOWER, 1965 | | |
| 1 ..... 140 | | |
| 2 ..... 75 | | |
| 3-5 ..... 55 | | |
| 6-8 ..... 42 | | |
| 9-10 ..... 35 | | |
| 11-15 .... 38 | | |
| 16-17 .... 22 | | |
| 18 ..... 22 | | 49 |
| 19 ..... 22 | | |
| 20 ..... 15 | | |
| **Thundercats** | | |
| MARVEL, 1956 | | |
| 1 ..... 4 | | |
| 2-24 ..... 2 | | |
| **ThunderCats** | | |
| WILDSTORM, 2002 | | |
| 0 ..... 3 | | 10 |
| 1 ..... 3 | | 26 |
| 2-5 ..... 3 | | |
| **Thundercats: The Return** | | |
| DC, 2003 | | |
| 1-5 ..... 3 | | |
| **Tick** | | |
| NEC, 1988 | | |
| 1 ..... 15 | | 27 |
| 2 ..... 8 | | 24 |
| 2/Variant . . . 15 | | |
| 3 ..... 6 | | |
| 4 ..... 8 | | 17 |
| 5 ..... 8 | | |
| 6-7 ..... 5 | | |
| 8-8/Variant . . 8 | | |
| 9-12 ..... 3 | | |
| 12/Ltd. .... 20 | | |
| 13 ..... 4 | | |
| Special 1 . . 50 | | |
| Special 2 . . 25 | | |
| **Tiger Girl** | | |
| GOLD KEY, 1968 | | |
| 1 ..... 35 | | 50 |
| **Tigerman** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 ..... 8 | | 38 |
| 2-3 ..... 8 | | |

**PRICES FOR OTHER CGC SLABBED GRADES**

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

**CGC 9.8 NM/M** is **10 times** unslabbed NM
**CGC 9.6 NM+** is **6 times** unslabbed NM
**CGC 9.4 NM** is **4 times** unslabbed NM
**CGC 9.2 NM-** is **2.33 times** unslabbed NM
**CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
**CGC 8.5 VF+** is **1.1 times** unslabbed NM
**CGC 8.0 VF** is **0.85 times** unslabbed NM
**CGC 7.0 F/VF** is **0.5 times** unslabbed NM
**CGC 6.0 F** is **0.33 times** unslabbed NM

## Flashback 1989

### *15 years ago in CBG...*

**#829 OCTOBER 6 1989**

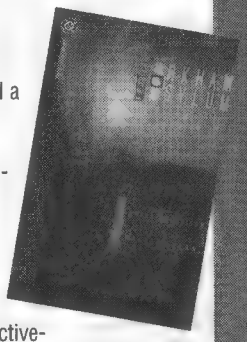
**Todd McFarlane** stopped drawing ***The Amazing Spider-Man*** and **Erik Larsen**, took over on #236. According to series' scripter, **David Michelinie**, McFarlane ceased drawing for the publication, because he wanted to write.

**#830 OCTOBER 13 1989**

***CBG*** promoted the second in an annual series of "Christmas on the Green" charity cartoon art auctions.

**#831 OCTOBER 20 1989**

Early reports from distributors projected a record-breaking $2.5 million in sales for ***Arkham Asylum***, **DC**'s $24.95 hardcover Batman graphic novel by **Grant Morrison** and **Dave McKean**.



**#832 OCTOBER 27 1989**

**Marvel** announced plans for a new, adjectiveless ***Spider-Man*** title to be written and drawn by **Todd McFarlane**. Within a year, the series would be setting sales records.

***— from the Comics Buyer's Guide archives***

| | Wacky Witch | Road Runner & Daffy Duck | Tom and Jerry | Little Lulu | Pink Panther | Scooby Doo | Bugs Bunny & Yosemite Sam | Heckle & Jeckle | Lassie | Woodsy Owl | Baby Snoots | Road Runner & Daffy Duck | Wacky Witch | Turok | Tom and Jerry |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 386 OCT 73 | 387 NOV 73 | 388 DEC 73 | 389 JAN 74 | 390 FEB 74 | 391 MAR 74 | 392 APR 74 | 393 MAY 74 | 394 JUN 74 | 395 JUL 74 | 396 AUG 74 | 397 SEP 74 | 398 OCT 74 | 399 NOV 74 | 400 DEC 74 |
| NM Price | $6 | $6 | $6 | $15 | $6 | $15 | $5 | $5 | $10 | $8 | $5 | $5 | $5 | $40 | $5 |

# Wanted: Dossier

No doubt the deserved raves surrounding Mark Millar's *Wanted* six-issue mini-series sparked the fire for this one-shot, and it's a delight. Industry notables try their hands at the characters in the *Wanted* universe. Brian Michael Bendis does Doll-Master. Tim Bradstreet takes on The Original Killer. Jae Lee delivers a menacing Mister Rictus. John Romita Jr. handles the protagonist The Killer. Ashley Wood does what Ashley Wood does best with The Council of Five. And on and on, able hands carrying out their vision of *Wanted*.

**IMAGE**
WRITER:
**MARK MILLAR**
ARTISTS:
**VARIOUS**
**Color • 36 Pgs.**
**$2.99**

Arguably, the coolest part of this is Millar's intro. He digresses on the origins of the *Wanted* storyline, which occurred some three decades ago, out of admiration for a sibling who "pulled a great, big scam" on one of his smaller siblings.

Millar provides text for each of the character profiles. It's to be hoped that this will appear in the *Wanted* trade whenever it goes to press. It'd be worth an extra two or three dollars. Readers can now sit back and wait for the rest of the mini-series to unfold with drooling anticipation.

★★★ — **Ray Sidman**

www.imagecomics.com

## RETROVIEW
## Tarzan #50

★★★

**"The Precious Poison" • 16 pp.**

**Dr. Mervin is stricken with swamp fever in Pal-ul-don.**

Princess Loma of Lutor helps Tarzan deliver the cure — medicine made from the poison sack of a giant spider — in time.

**"... the Mark of Evil" • 15 pp.**

**A secret society of anti-European murderers gathers.**

Tarzan deals with the conspirators by marking them as evil — with skunk spray that won't wash off!

**"Boy Goes Hunting" • 8 pp.**

**"Brothers of the Spear" • 6 pp.**

**"Kaino's Skill" • 2 text pp.**

**Dell**
**Nov 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

© Edgar Rice Burroughs Inc.

**No CGC copies**

**Then 10c NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Time Tunnel** | | |
| GOLD KEY, 1967 | | |
| 1 | 40 | |
| 2 | 35 | 148 |
| **Time Warp** | | |
| DC, 1979 | | |
| 1 | 1 | 20 |
| 2-5 | 1 | |
| **Titans** | | |
| DC, 1999 | | |
| 1 | 3 | |
| 2-24 | 3 | |
| 25 | 4 | |
| 26-50 | 3 | |
| Annual 1 | 4 | |
| **Tomahawk** | | |
| DC, 1950 | | |
| 1 | 850 | |
| 2 | 400 | |
| 3-5 | 290 | |
| 6-10 | 195 | |
| 11-20 | 125 | |
| 21-27 | 100 | |
| 28 | 110 | |
| 29 | 130 | |
| ➥Frazetta art | | |
| 30 | 90 | |
| 31-40 | 70 | |
| 41-50 | 56 | |
| 51-56 | 45 | |
| 57 | 85 | |
| ➥Frazetta art | | |
| 58-60 | 40 | |
| 61-80 | 32 | |
| 81-90 | 25 | |
| 91-100 | 15 | |
| 101-110 | 10 | |
| 111-120 | 8 | |
| 121-132 | 6 | |
| 133-140 | 5 | |
| **Tom & Jerry Comics** | | |
| DELL, 1949 | | |
| 60 | 50 | |
| 61-65 | 40 | |
| 66-70 | 36 | |
| 71-80 | 28 | |
| 81-90 | 24 | |
| 91-100 | 18 | |
| 101-110 | 14 | |
| 111-120 | 12 | |
| 121-130 | 9 | |
| 131-150 | 7 | |
| 151-170 | 6 | |
| 171-190 | 5 | |
| 191-200 | 4 | |
| 201-214 | 3 | |
| 215 | 3 | 36 |
| 216-230 | 3 | |
| 231-300 | 2 | |
| 301-344 | 1 | |
| **Tomb of Dracula** | | |
| MARVEL, 1972 | | |
| 1 | 85 △ | 339 |
| 2 | 25 | 127 |
| 3 | 18 | |
| 4 | 18 | 74 |
| 5 | 18 | 60 |
| 6 | 18 | 89 |
| 7 | 15 | 72 |
| 8 | 12 △ | 46 |
| 9 | 12 ▽ | 44 |
| 10 | 100 | 355 |
| ➥1st Blade | | |
| 11 | 10 | |
| 12 | 12 ▲ | 102 |
| 13 | 25 | 136 |
| ➥Blade origin | | |
| 14 | 12 | 48 |
| 15 | 10 | 43 |
| 16 | 10 | 36 |
| 17 | 12 △ | 41 |
| 18 | 10 | 53 |
| 19 | 12 ▲ | 72 |
| 20-21 | 10 | |
| 22-27 | 8 | |
| 28 | 8 | 54 |
| 29 | 8 | |
| 30 | 10 | 29 |
| 31 | 8 △ | 39 |
| 32 | 8 ▽ | 39 |
| 33-34 | 7 | |
| 35 | 7 | 52 |
| 36 | 7 | 34 |
| 37 | 7 | |
| 38 | 7 | 32 |
| 39-40 | 7 | |
| 41 | 7 | 33 |
| 42 | 6 | 27 |
| 43-44 | 6 | |
| 45 | 6 | 33 |
| 46 | 6 | |
| 47 | 6 | 28 |
| 43-47/30 cent | 18 | |
| 48 | 6 | 35 |
| 49 | 6 | |
| 50 | 10 | |
| 51 | 6 | |
| 52 | 6 | 33 |
| 53-56 | 6 | |
| 57 | 6 | 18 |
| 58 | 6 | 20 |
| 59-60 | 6 | |
| 58-60/35 cent | 12 | |
| 61 | 5 | 23 |
| 62-66 | 5 | |
| 67 | 5 | 25 |
| 68 | 5 | 35 |
| 69 | 5 | 35 |
| 70 | 8 △ | 48 |
| **Tomb of Dracula (Magazine)** | | |
| MARVEL, 1979 | | |
| 1 | 8 | |
| 2-6 | 6 | |
| **Tomb of Dracula** | | |
| MARVEL, 1991 | | |
| 1-4 | 5 | |
| **Tomb Raider: Journeys** | | |
| IMAGE, 2002 | | |
| 1-12 | 3 | |
| **Tomb Raider: The Series** | | |
| IMAGE, 1999 | | |
| 0 | 3 | |
| 0.5 | 3 | |
| 1/Holofoil | 3 | 12 |
| 1/Tower | 5 | |
| 1/Another Universe | 5 | |
| 2 | 3 | |
| 2/Tower | 5 | |
| 2/Tower foil | 7 | |
| 3 | 3 | |
| 3/Monster Mart | 7 | |
| 3/Gold Mart | 6 | |
| 4 | 3 | |
| 4/Dynamic | 4 | |
| 4/Dynamic w. certificate | 8 | |
| 5 | 3 | |
| 5/Dynamic | 6 | 16 |
| 6-7 | 3 | |
| 7/Museum | 125 | |
| 8-9 | 3 | |
| 9 | 4 | |
| 9/Dynamic | 6 | |
| 9/Sketch | 10 | |
| 10 | 3 | |
| 10/Foil | 10 | |
| 11 | 3 | |
| 11/Graham | 5 | |
| 12 | 3 | |
| 13 | 3 | 19 |
| 14-15 | 3 | |
| 15/Dynamic | 10 | |
| 16-43 | 3 | |
| Ashcan 1 | 5 | |
| **Tomorrow Stories** | | |
| DC, 1999 | | |
| 1 | 4 | |
| 2-12 | 3 | |
| **Tom Strong** | | |
| DC, 1999 | | |
| 1-27 | 3 | |
| **Tom Strong's Terrific Tales** | | |
| DC, 2002 | | |
| 1 | 4 | |
| 2-11 | 3 | |
| **Top 10** | | |
| DC, 1999 | | |
| 1-12 | 3 | |
| **Top Comics: Flintstones** | | |
| GOLD KEY, 1967 | | |
| 1-2 | 10 | |
| 3 | 15 | 39 |
| 4 | 15 | |
| **Top Comics: Flipper** | | |
| GOLD KEY, 1967 | | |
| 1 | 10 | 32 |
| **Top Comics: Mickey Mouse** | | |
| GOLD KEY, 1967 | | |
| 1-2 | 10 | |
| 3 | 15 | 50 |
| 4 | 15 | |
| **Top Comics: Tweety & Sylvester** | | |
| GOLD KEY, 1967 | | |
| 1 | 10 | |
| 2 | 10 | 26 |
| **Top Eliminator** | | |
| CHARLTON, 1967 | | |
| 25-29 | 10 | |
| **Top-Notch Comics** | | |
| M.L.J., 1939 | | |
| 1 | 3500 | |
| 2 | 1500 | |
| 3 | 1000 | |
| 4 | 825 | |
| 5 | 900 | |
| 6-8 | 650 | |
| 9 | 3000 | |
| ➥1st Black Hood | | |
| 10 | 1000 | |
| ➥2nd Black Hood | | |
| 11-15 | 625 | |
| 16-20 | 550 | |
| 21-30 | 425 | |
| 31-38 | 250 | |
| 39 | 250 | 821 |
| 40-45 | 250 | |
| **Tor** | | |
| DC, 1975 | | |
| 1 | 6 | 29 |
| 2-6 | 2 | |
| **Torso** | | |
| IMAGE, 1999 | | |
| 1-2 | 4 | |
| 3-6 | 5 | |
| **Total Recall** | | |
| DC, 1990 | | |
| 1 | 3 | |
| **Touch of Silver, A** | | |
| IMAGE, 1997 | | |
| 1-6 | 3 | |
| **Tower of Shadows** | | |
| MARVEL, 1969 | | |
| 1 | 20 | |
| 2 | 12 | |
| 3 | 12 | 67 |
| 4-8 | 10 | |
| 9 | 8 | |
| Special 1 | 10 | 89 |
| **Transformers** | | |
| MARVEL, 1984 | | |
| 1 | 10 | 38 |
| 2 | 5 | 30 |
| 3 | 5 | 24 |
| 4 | 3 | 16 |
| 5 | 3 | |
| 6 | 3 | 20 |
| 7-11 | 3 | |
| 12 | 3 | 14 |
| 13-20 | 3 | |
| 21-55 | 2 | |
| 56 | 2 | 23 |
| 57-69 | 2 | |
| 70-75 | 5 | |
| 76 | 5 | 14 |
| 77 | 10 | 23 |
| 78 | 10 | |
| 79 | 10 | 32 |
| 80 | 18 | 66 |
| **Transformers: Armada** | | |
| DREAMWAVE, 2002 | | |
| 12-18 | 3 | |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS.** The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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*Boys' and Girls'*
## MARCH OF COMICS

### Dinosaur redux

Since almost no one got more than a couple of issues of *March* in a year (who bought shoes that often?), few noticed that #408 with Turok and #414 with Space Family Robinson had covers with coincidentally similar composition.

Images © 1975 Western

| | Baby Snoots | Daffy Duck | Bugs Bunny | Space Family Robinson | Cracky | Little Lulu | Smokey the Bear | Turok | Pink Panther | Wacky Witch |
|---|---|---|---|---|---|---|---|---|---|---|
| | 401 JAN 75 | 402 FEB 75 | 403 MAR 75 | 404 APR 75 | 405 MAY 75 | 406 JUN 75 | 407 JUL 75 | 408 AUG 75 | 409 SEP 75 | 410 OCT 75 |
| NM Price | $4 | $4 | $4 | $35 | $5 | $10 | $8 | $30 | $4 | $4 |

## Tarzan #51 ★★

© Edgar Rice Burroughs Inc.

**"... the Terrib's Captive" • 16 pp.**

**After the Terribs burn Dr. Mervin's plane, Tarzan flies Argus to recruit help from Doctor Mac.**

Doctor Mac detours the mercy mission to stop at an island filled with gorobar eggs and the Terribs strike once again.

**"... the Raging River" • 15 pp.**

**Tarzan helps a man rescue his son from the Mangowari Hokyus.**

With spears showering around him, Tarzan canoes through the rapids at the headwaters of the Mangowari.

**"Boy and the Elephant's Child" • 6 pp.**

**"Brothers of the Spear" • 6 pp.**

**"Mabu's New Friend" • 2 text pp.**

**Dell**
**Dec 1953**
**Writer:** Uncredited
**Pencils:** Jesse Marsh
**Inks:** Jesse Marsh
**Cover photo:** Lex Barker

Best CGC copy: **9.6**

**Then 10¢ NOW $80**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Transformers: Generation 1** | | |
| DREAMWAVE, 2002 | | |
| 1/Autobot | 4 | 15 |
| 1/Decepticon | 4 | |
| 1/Chromium | 6 ▽ | 21 |
| 1/Retailer | 20 ▽ | 51 |
| 2 | 4 | |
| 3-6 | 3 | |
| **Transformers: Generation 1 Preview** | | |
| DREAMWAVE, 2002 | | |
| 1 | 4 | 18 |
| **Transformers: Generation 2** | | |
| MARVEL, 1993 | | |
| 1 | 2 | |
| 1/Variant | 3 | |
| 2-12 | 2 | |
| **Transformers: Headmasters** | | |
| MARVEL, 1987 | | |
| 1-4 | 1 | |
| **Transformers: The War Within** | | |
| DREAMWAVE, 2002 | | |
| 0 | 3 | 10 |
| 1 | 3 | 15 |
| 1/Variant | 7 | |
| 2-6 | 3 | |
| **Transmetropolitan** | | |
| DC, 1997 | | |
| 1 | 8 | |
| 2 | 6 | |
| 3-5 | 4 | |
| 6-60 | 3 | |
| Bk 10 | 15 | |
| **Transmetropolitan: I Hate it Here** | | |
| DC, 2000 | | |
| 1 | 6 | |
| **Trigger Twins** | | |
| DC, 1973 | | |
| 1 | 5 | |
| **Trouble** | | |
| MARVEL, 2003 | | |
| 1 | 3 | 10 |
| 2-5 | 3 | |
| **Turok, Son of Stone** | | |
| DELL, 1956 | | |
| 3 | 155 | 458 |
| 4-5 | 125 | |
| 6-7 | 110 | |
| 7/15-cent | 135 | |
| 8-10 | 110 | |
| 11-20 | 75 | |
| 21-30 | 48 | |
| 31-40 | 38 | |
| 41-50 | 28 | |
| 51-60 | 22 | |
| 61-70 | 15 | |
| 71-90 | 10 | |
| 91-99 | 8 | |
| 100 | 8 | 50 |
| 101-110 | 8 | |
| 111-130 | 6 | |
| Giant 1 | 85 | |
| **TV Stars** | | |
| MARVEL, 1978 | | |
| 1 | 6 | 50 |
| 2-4 | 4 | |
| **Tweety and Sylvester** | | |
| DELL, 1954 | | |
| 4-11 | 20 | |
| 12-37 | 15 | |
| **Tweety and Sylvester** | | |
| GOLD KEY, 1964 | | |
| 1 | 16 | |
| 2 | 10 | |
| 3-5 | 8 | |
| 6-10 | 6 | |
| 11-20 | 5 | |
| 21-40 | 4 | |
| 41-100 | 3 | |
| 101-121 | 2 | |
| **Twilight Zone** | | |
| DELL, 1962 | | |
| 1 | 90 | 334 |
| 2 | 55 | |
| 3 | 42 | |
| 4-10 | 35 | |
| 11-20 | 30 | |
| 21-27 | 16 | |
| 28-30 | 10 | |
| 31-40 | 8 | |
| 41-51 | 6 | |
| 52-70 | 5 | |
| 71-92 | 4 | |
| **Two-Fisted Tales** | | |
| E.C., 1950 | | |
| 18 | 700 | |
| 19 | 500 | |
| 20 | 325 | |
| 21-22 | 260 | |
| 23-25 | 210 | |
| 26-30 | 160 | |
| 31-35 | 130 | |
| 36-40 | 115 | |
| 41 | 115 | 568 |
| Annual 1 | 550 | |
| Annual 2 | 400 | |
| **Two-Gun Kid** | | |
| MARVEL, 1948 | | |
| 1 | 660 | |
| 2 | 300 | |
| 3 | 220 | 543 |
| 4 | 220 | |
| 5 | 200 | |
| 6-10 | 165 | |
| 11-12 | 125 | |
| 13-20 | 90 | |
| 21-30 | 80 | |
| 31-44 | 60 | |
| 45-46 | 55 | |
| 47 | 45 | |
| 48 | 50 | |
| 49-50 | 40 | |
| 51 | 50 | |
| 52 | 40 | |
| 53-54 | 20 | |
| 55 | 40 | |
| 56 | 20 | |
| 57 | 40 | |
| 58-59 | 20 | |
| 60 | 30 | |
| ➥Two-Gun Kid origin | | |
| 61-80 | 12 | |
| 81-82 | 8 | |
| 83 | 8 | 50 |
| 84-92 | 8 | |
| 93-129 | 4 | |
| 129/30 cent. | 20 | |
| 130 | 4 | |
| 130/30 cent. | 20 | |
| 131 | 4 | |
| 131/30 cent. | 20 | |
| 132-136 | 4 | |
| **2001, A Space Odyssey** | | |
| MARVEL, 1976 | | |
| 1 | 5 | 20 |
| 2 | 5 | 23 |
| 3-7 | 5 | |
| 7/35 cent | 20 | |
| 8 | 12 | 51 |
| 9-10 | 5 | |
| Giant 1 | 12 | |
| **Ultimate Elektra and Daredevil** | | |
| MARVEL, 2003 | | |
| 1 | 3 | 13 |
| 2 | 2 | |
| 3 | 2 | 7 |
| 4 | 2 | |
| **Ultimate Fantastic Four** | | |
| MARVEL, 2004 | | |
| 1 | 2 ▽ | 15 |
| 2-9 | 2 | |
| **Ultimate Marvel Magazine** | | |
| MARVEL, 2001 | | |
| 1 | 6 | |
| 2-11 | 4 | |
| **Ultimate Marvel Team-Up** | | |
| MARVEL, 2001 | | |
| 1 | 3 | 11 |
| 2-16 | 3 | |
| **Ultimates** | | |
| MARVEL, 2002 | | |
| 1 | 5 | 17 |
| 2 | 3 | 14 |
| 3 | 3 | 10 |
| 4 | 2 | 18 |
| 5 | 2 | 16 |
| 6 | 2 | 9 |
| 7 | 2 | |
| 8 | 2 | 9 |
| 9 | 2 | 12 |
| 10-11 | 2 | |
| 12 | 2 | 5 |
| 13 | 4 | |
| **Ultimate Six** | | |
| MARVEL, 2003 | | |
| 1 | 3 ▽ | 9 |
| 2 | 2 | 11 |
| 3-7 | 2 | |
| **Ultimate Spider-Man** | | |
| MARVEL, 2000 | | |
| 0.5 | 8 ▽ | 21 |
| 0.5/Con ed. | 18 | |
| 1 | 65 ▲ | 148 |
| 1/White background | 250 ▲ | 295 |
| 1/Dynamic | 160 ▽ | 143 |
| 1/K-B Toys | 4 | 17 |
| 1/FCBD ed. | 3 | 12 |
| 3 | 16 △ | 32 |
| 4 | 8 ▽ | 28 |
| 5 | 55 ▽ | 63 |
| 6 | 9 △ | 28 |
| 7 | 9 ▽ | 21 |
| 8 | 8 ▽ | 21 |
| 9 | 6 | 15 |
| 10 | 6 | 16 |
| 11 | 4 | 15 |
| 12 | 4 ▽ | 15 |
| 13 | 4 | 17 |
| 14 | 4 ▽ | 13 |
| 15 | 3 ▽ | 15 |
| 16 | 3 △ | 12 |
| 17 | 3 ▽ | 15 |
| 18 | 3 | 13 |
| 19 | 3 | 16 |
| 20 | 3 | 13 |
| 21 | 3 ▽ | 13 |
| 22 | 4 ▽ | 16 |
| 23 | 3 | |
| 24 | 3 | 14 |
| 25 | 3 | 21 |
| 26 | 3 | 14 |
| 27 | 3 | 13 |
| 28 | 3 | |
| 29 | 3 | 16 |
| 30 | 3 | 13 |
| 31 | 3 | 12 |
| 32 | 3 | |
| 33 | 3 | 18 |
| 34 | 3 | 13 |
| 35 | 3 ▽ | 14 |
| 36 | 3 | |
| 37 | 3 | 15 |
| 38 | 3 | 9 |
| 39 | 3 | 7 |
| 40 | 3 | 13 |
| 41 | 3 | |
| 42 | 3 | 11 |
| 43 | 3 | 11 |
| 44 | 3 | |
| 45 | 3 ▽ | 9 |
| 46-48 | 3 | |
| 49 | 3 | 8 |
| 50 | 3 | 13 |
| 53 | 3 | |
| 54-2 | 2 | |
| 60 | 4 | |
| 61-62 | 2 | |
| Special 1 | 4 | 11 |
| **Ultimate War** | | |
| MARVEL, 2003 | | |
| 2 | 3 | 11 |
| 3 | 3 | |
| 4 | 3 | 13 |
| **Ultimate X-Men** | | |
| MARVEL, 2001 | | |
| 0.5 | 5 | 14 |
| 1 | 14 ▲ | 32 |
| 1/Sketch | 40 | 111 |
| 1/Dynamic | 30 ▲ | 43 |
| 1/Checkers | 4 | |
| 2 | 7 | 19 |
| 3 | 6 | 13 |
| 4 | 5 △ | 11 |
| 5 | 5 | |
| 6 | 4 | |
| 7 | 4 | 12 |
| 8 | 4 | 13 |
| 9 | 4 | 12 |
| 10 | 4 | 12 |
| 11 | 3 | 14 |
| 12 | 3 | 11 |
| 13-15 | 3 | |
| 16 | 3 ▽ | 8 |
| 17 | 3 | 8 |
| 18 | 3 | |
| 19 | 3 | 11 |
| 20 | 3 | |
| 21 | 3 | 7 |
| 22-26 | 3 | |
| 27-33 | 2 | |
| 34 | 2 ▽ | 12 |
| 40-49 | 2 | |
| **Uncanny X-Men** | | |
| MARVEL, 1970 | | |
| -1 | 2 | |
| 142 | 25 ▲ | 49 |
| ➥Future Past | | |
| 143 | 8 ▽ | 29 |
| 144 | 6 | 21 |
| 145 | 6 | 24 |
| 146 | 6 | 20 |
| 147 | 6 | 26 |
| 148 | 6 | 17 |
| 149 | 5 △ | 19 |

## Flashback 1984

### *20 years ago in CBG...*

**#568 OCTOBER 5 1984**

The **ffactory Ltd.** and **Tercel Inc.** announced the release of ***Wolfsong, Disk One in the Elfquest Cycle***, a jointly produced soundtrack to accompany the first five issues of **Wendy** and **Richard Pini**'s ***Elfquest***. The album included the first commercial recordings of Wendy Pini's "Recognition" and "The Wolfsong."

**#569 OCTOBER 12 1984**

**Marvel** representatives apologetically announced a 5¢ cover price hike in the company's titles, raising the standard price to 65¢. It was the first Marvel price increase in more than three years, the company said.

Also, ***CBG*** began ***Role of the Dice***, a regular column about role-playing and other kinds of games by **Kim Metzger**.

**#570 OCTOBER 19 1984**

***CBG*** reported on a ***700 Club*** segment attacking comic books. Reference was made to the ***Teen Titans*** story in which Dick Grayson and Starfire shared a bed and attacked as sacrilegious stories such as those that describe the comics character Thor as a "god of thunder."

**#571 OCTOBER 26 1984**

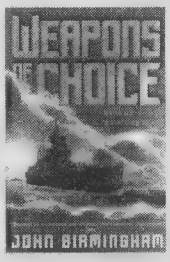
After printing only reprints for years and selling most of its super-hero characters to **DC**, **Charlton Publications** finally called it quits.

***— from the Comics Buyer's Guide archives***

| | Lassie | Terrytoons | Daffy Duck | Space Family Robinson | Bugs Bunny | Road Runner | Little Lulu | Pink Panther | Baby Snoots | Woody Woodpecker | Tweety & Sylvester | Wacky Witch | Little Monsters | Cracky | Daffy Duck |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 |
| | NOV 75 | DEC 75 | JAN 76 | FEB 76 | MAR 76 | APR 76 | MAY 76 | JUN 76 | JUL 76 | AUG 76 | SEP 76 | OCT 76 | NOV 76 | DEC 76 | JAN 77 |
| NM Price | $10 | $4 | $4 | $30 | $4 | $4 | $10 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

# Weapons of Choice

Fans of the classic science-fiction adventure film *The Final Countdown* have debated for years what effect the displaced crew of a modern-day aircraft carrier would have had on a world just entering World War II.




**DEL REY**
WRITER:
**JOHN BIRMINGHAM**
**B/W • 434 Pgs.**
**$15.95**

Now, Australian author John Birmingham provides some answers to that question in the first part of the "Axis of Time" trilogy with a multi-national naval force shunted through time and space from 2021 to June 1942 and the Battle of Midway. When the two worlds collide, chaos reigns with two ships merging into each other, the futuristic task force's super-carrier and other ships firing on Allied forces, and the capture of one widely displaced ship by Japanese forces.

In addition to thrilling action sequences, Birmingham delves deep into the social ramifications of a male-dominated Caucasian military suddenly faced with female and multi-racial commanders as well as how the prospect of being unable to return to the future affects those time-displaced warriors. An excellent beginning to the trilogy.

**★★★ — Brent Frankenhoff**

www.delreybooks.com

ISBN: 0-345-45712-9

# RetroView Video Jack™

**Reviewed by Scott Semet**

In ***Video Jack***, Keith Giffen and Carey Bates create a world inside a giant television set, one ruled by a single remote control which two teen-agers battle to obtain.

Part of Marvel's original Epic imprint, the series came out during the black-and-white glut. Perceived as yet another element of that overabundance of independent titles, it didn't fare well in the marketplace and back issues are still available in many retailers' bargain bins.

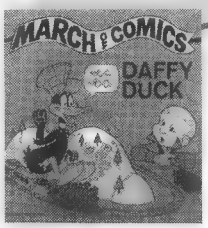
Video Jack ™ Keith Giffen, Carey Bates

**COST TO OWN THE ORIGINALS IN NM: $7.50**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Uncanny X-Men** | | |
| MARVEL, 1970 | | |
| 150 | 5 △ | 21 |
| 151 | 5 | 16 |
| 152 | 5 △ | 18 |
| 153 | 5 ▽ | 17 |
| 154 | 5 | 18 |
| 155 | 5 ▽ | 13 |
| 156 | 5 | 20 |
| 157 | 5 ▽ | 21 |
| 158 | 6 ▽ | 24 |
| ➥Rogue app. | | |
| 159 | 5 | 26 |
| 160 | 5 | 21 |
| 161 | 5 ▽ | 15 |
| 162 | 6 ▽ | 22 |
| 163 | 5 | 21 |
| 164 | 5 ▽ | 24 |
| 165 | 5 | 18 |
| 166 | 5 ▽ | 20 |
| 167 | 4 | 14 |
| 168 | 5 | 21 |
| 169 | 5 | 21 |
| 170 | 5 ▽ | 19 |
| 171 | 5 ▽ | 21 |
| 172 | 5 ▽ | 21 |
| 173 | 5 | 20 |
| 174 | 5 ▽ | 18 |
| 175 | 5 ▽ | 21 |
| 176 | 4 | 12 |
| 177 | 4 | 14 |
| 178 | 4 | 10 |
| 179 | 4 | 16 |
| 180 | 4 | |
| 181 | 4 | 15 |
| 182 | 5 | 22 |
| 183 | 5 | 22 |
| 184 | 4 | 20 |
| 185 | 4 ▽ | 14 |
| 186 | 4 | 14 |
| 187 | 3 | 11 |
| 188 | 3 | 12 |
| 189 | 4 | 16 |
| 190 | 4 | 15 |
| 191 | 4 ▽ | 16 |
| 192 | 4 | 15 |
| 193 | 5 ▽ | 16 |
| 194-195 | 3 | |
| 196 | 3 | 12 |
| 197 | 3 | 14 |
| 198 | 3 | 19 |
| 199 | 3 | |
| 200 | 5 ▽ | 19 |
| 201 | 5 | 24 |
| 202 | 4 | 15 |
| 203 | 4 | 14 |
| 204 | 4 | |
| 205 | 4 △ | 24 |
| 206 | 4 | 14 |
| 207 | 4 | 19 |
| 208 | 4 | 14 |
| 209 | 4 | |
| 210 | 5 | 27 |
| 211 | 5 | 19 |
| 212 | 6 △ | 25 |
| 213 | 6 | 25 |
| 214-215 | 3 | |
| 216 | 3 | 10 |
| 217-218 | 3 | |
| 219 | 4 | 15 |
| 220 | 4 | 18 |
| 221 | 7 | 36 |
| ➥1st Mr Sinister | | |
| 222 | 5 | 25 |
| 223 | 4 | 18 |
| 224 | 3 | |
| 225 | 3 | 13 |
| 226 | 3 | |
| 227 | 3 | 10 |
| 228 | 3 | 13 |
| 229 | 3 | 13 |
| 230-233 | 3 | |
| 234 | 3 | 20 |
| 235-242 | 3 | |
| 243 | 3 | 10 |
| 244 | 5 | 22 |
| ➥1st Jubilee | | |
| 245-247 | 3 | |
| 248 | 5 | 22 |
| 249 | 3 | |
| 250 | 3 | 13 |
| 251 | 3 | 16 |
| 252-255 | 3 | |
| 256 | 3 | 15 |
| 257 | 3 | 15 |
| 258 | 3 | 14 |
| 259-261 | 3 | |
| 262 | 3 | 17 |
| 263 | 3 | 17 |
| 264-265 | 3 | |
| 266 | 14 ▽ | 50 |
| ➥1st Gambit | | |
| 267 | 6 ▽ | 22 |
| 268 | 6 | 19 |
| 269 | 3 | |
| 270 | 4 | 17 |
| 271 | 3 ▽ | 14 |
| 272-274 | 3 | |
| 275 | 3 | 14 |
| 276-280 | 3 | |
| 281 | 2 | 7 |
| 282 | 3 △ | 14 |
| 283 | 3 ▽ | 14 |
| 284-285 | 3 | |
| 286 | 2 | |
| 287 | 3 | |
| 288-296 | 2 | |
| 295/Collector's | 2 | |
| 296/Collector's | 2 | 12 |
| 297-299 | 2 | |
| 300 | 3 △ | 13 |
| 301-302 | 2 | |
| 303 | 3 | 10 |
| 304 | 2 | |
| 305 | 2 | 8 |
| 306 | 2 | |
| 307 | 5 | |
| 308-328 | 2 | |
| 329 | 4 | |
| 330-352 | 2 | |
| 353 | 3 | |
| 354-362 | 2 | |
| 363 | 4 | |
| 364 | 3 | |
| 365-378 | 2 | |
| 379 | 3 | |
| 380-381 | 2 | |
| 381/Dynamic Forces | 7 | 25 |
| 382-386 | 2 | |
| 387 | 3 | |
| 388-403 | 2 | |
| 404 | 4 | |
| 405-411 | 2 | |
| 412 | 2 | 9 |
| 413-415 | 2 | |
| 416 | 3 | 11 |
| 417-429 | 2 | |
| 430-438 | 3 | |
| 439 | 2 | |
| 440-441 | 3 | |
| 442 | 2 | |
| 443-444 | 3 | |
| 445-446 | 2 | |
| Annual 1 | 50 △ | 206 |
| Annual 2 | 45 | |
| Annual 3 | 14 | 40 |
| Annual 4 | 6 | 25 |
| Annual 5 | 5 | 20 |
| Annual 6 | 7 | |
| Annual 7 | 5 | 14 |
| Annual 8 | 4 | 17 |
| Annual 9 | 10 | |
| Annual 10 | 8 | |
| Annual 11 | 4 | |
| Annual 12 | 4 | 16 |
| Annual 13 | 3 | |
| Annual 14 | 6 | 17 |
| Annual 15 | 4 | |
| Annual 16 | 2 | |
| Anl 17-18 | 3 | |
| Anl 1995 | 4 | |
| Anl 1996-98 | 3 | |
| Anl 2000-01 | 4 | |
| **Uncle Sam** | | |
| DC, 1997 | | |
| 1-2 | 5 | |
| **Uncle Scrooge** | | |
| DELL, 1953 | | |
| 4 | 310 | |
| 5 | 220 | |
| 6-7 | 185 | |
| 8 | 140 | |
| 9-10 | 125 | |
| 11-15 | 100 | |
| 16-20 | 80 | |
| 21-30 | 65 | |
| 31-40 | 55 | |
| 41-50 | 45 | |
| 51-70 | 40 | |
| 71 | 38 | |
| 72-100 | 32 | |
| 101-120 | 20 | |
| 121-140 | 18 | |
| 141-160 | 12 | |
| 161-197 | 10 | |
| 198 | 15 | 80 |
| 199-200 | 10 | |
| 201-219 | 6 | |
| 220-240 | 5 | |
| 241-260 | 4 | |
| 261-308 | 3 | |
| 309-319 | 7 | |
| **Undersea Agent** | | |
| TOWER, 1966 | | |
| 1 | 32 | |
| 2 | 22 | 47 |
| 3-6 | 18 | |
| **Unexpected** | | |
| DC, 1968 | | |
| 105 | 30 | |
| 106-113 | 18 | |
| 114-118 | 12 | |
| 119 | 14 | 80 |
| 120 | 12 | |
| 121 | 16 | |
| 122 | 12 | |
| 123 | 12 | 39 |
| 124-127 | 12 | |
| 128 | 14 | 176 |
| ➥Wrightson art | | |
| 129-132 | 8 | |
| 133 | 8 | 85 |
| 134 | 8 | 76 |
| 135-136 | 8 | |
| 137 | 8 | 20 |
| 138-145 | 8 | |
| 146 | 8 | 40 |
| 147-156 | 8 | |
| 157-161 | 14 | |
| 162 | 14 | 113 |
| ➥100 pages | | |
| 163-222 | 5 | |
| **Union** | | |
| IMAGE, 1995 | | |
| 1-9 | 3 | |
| **Unity** | | |
| VALIANT, 1992 | | |
| 0 | 1 △ | 9 |
| 0/Ltd. | 3 | |
| 1 | 2 | |
| 1/Gold | 3 | |
| 1/Platinum | 3 | |
| Yearbook 1 | 4 | |
| **Universe** | | |
| IMAGE, 2001 | | |
| 1-6 | 3 | |
| 7 | 3 | 4 |
| 8 | 5 | |
| **Universe X** | | |
| MARVEL, 2000 | | |
| 0-13 | 4 | |
| **Universe X: Spidey** | | |
| MARVEL, 2001 | | |
| 1 | 4 | 37 |
| 1/Dynamic | 6 | |
| 1/Sketch | 10 | |
| 1/recalled | 60 | |
| **Unknown Soldier** | | |
| DC, 1977 | | |
| 205-210 | 5 | |
| 211-229 | 4 | |
| 230-247 | 3 | |
| 248-249 | 5 | |
| 250-267 | 3 | |
| 268 | 5 | |
| **Unknown Soldier** | | |
| DC, 1988 | | |
| 1-12 | 3 | |
| **Unknown Soldier** | | |
| DC, 1997 | | |
| 1-4 | 3 | |
| **Unknown Worlds** | | |
| ACG, 1960 | | |
| 1 | 90 | |
| 2 | 60 | |
| 3 | 45 | |
| 4-5 | 40 | |
| 6-8 | 35 | |
| 9 | 50 | |
| 10 | 35 | |
| 11-20 | 28 | |

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

- ▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**
- ▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**
- △ An open up arrow indicates the average price paid has gone **up since last month**
- ▽ An open down arrow indicates the average price paid has gone **down since last month**




Sears SEARS HAS EVERYTHING FOR CHILDREN

△ #437

*Boys' and Girls'*
## MARCH OF COMICS

### Sorry, Daffy

After Santa Claus, Bugs Bunny is the second-most frequent star of *March of Comics*, with 34 cover appearances.

Daffy only had 12 starring roles, his earliest coming in 1965, 16 years after Bugs. That's *dessspicable*...

Image © 1978 Warner Bros

| | Underdog | Little Lulu | Bugs Bunny | Pink Panther | Road Runner | Baby Snoots | Lassie | Tweety & Sylvester | Wacky Witch | Terrytoons |
|---|---|---|---|---|---|---|---|---|---|---|
| | 426 FEB 77 | 427 MAR 77 | 428 APR 77 | 429 MAY 77 | 430 JUN 77 | 431 JUL 77 | 432 AUG 77 | 433 SEP 77 | 434 OCT 77 | 435 NOV 77 |
| NM Price | $15 | $6 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

THE BOTTOM LINE

## Video Jack #1 ★★★

© Keith Giffen, Carey Bates

**"Pilot Error"**

**As Jack Swift faces problems common to many "outsider" teen-agers, his uncle harbors a dark secret.**

In the town of Hickory Haven, Jack Swift lives a life of quiet desperation, true happiness found only on the television shows he loves so much. Unbeknownst to him, his uncle has concocted a scheme to return Hickory Haven to the "Golden Age" of his youth.

Antiquities abound, such as the Max Headroom parody on the inside cover and Jack celebrating the fact that his family now has cable television. Despite these seemingly archaic concepts, a great story lies underneath.

**Marvel/Epic**
**Sep 87 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen
**Inks:** Dave Hunt
**Cover:** Keith Giffen

No CGC copies — **Then $1.25 NOW $1.25**

LOOSE SLABBED
Near Mint CGC 9.4 NM

21-30 . . . . 20
31-40 . . . . 16
41-57 . . . . 12

**Untold Legend of the Batman**
DC, 1980
1 . . . . . 3
2-3 . . . . . 2

**Untold Tales of Chastity**
CHAOS, 2000
1 . . . . . 3 10

**Untold Tales of Spider-Man**
MARVEL, 1995
-1 . . . . . 1
1 . . . . . 2
2-25 . . . . . 1
Ani 96-97 . . 2

**Untouchables**
DELL, 1962
3-4 . . . . . 50

**Unusual Tales**
CHARLTON, 1955
1 . . . . . 125
2 . . . . . 75
3-5 . . . . . 45
6-11 . . . . . 80
12 . . . . . 56
13 . . . . . 30
14-15 . . . . 56
16 . . . . . 30
17-21 . . . . 22
22 . . . . . 35
23 . . . . . 14
24-27 . . . . 30
28-29 . . . . 14
30-31 . . . . 10
32 . . . . . 10 ▽ 53
33-40 . . . . 10
41-49 . . . . . 6

**U.S. 1**
MARVEL, 1983
1-12 . . . . . 1

**USA Comics**
TIMELY, 1941
1 . . . . . 12000
2 . . . . . 4400

LOOSE SLABBED
Near Mint CGC 9.4 NM

3 . . . . . 3100
4-5 . . . . 2500
6 . . . . . 3550
7 . . . . . 3400
8-10 . . . 2250
11-12 . . 1500
13-17 . . 1250

**Usagi Yojimbo**
FANTAGRAPHICS, 1986
1 . . . . . 8 20
2-3 . . . . . 5
4-5 . . . . . 4
6-38 . . . . . 3
Special 1 . . . 4
Summer 1 . . 4

**Usagi Yojimbo**
MIRAGE, 1993
1 . . . . . 5
2-5 . . . . . 4
6-16 . . . . . 3

**Usagi Yojimbo**
DARK HORSE, 1996
1 . . . . . 4
2-76 . . . . . 3
Special 4 . . . 4

**V**
DC, 1985
1 . . . . . 2
2-13 . . . . . 1
14 . . . . . 1 7
15-18 . . . . . 1

**Valor**
E.C., 1955
1 . . . . . 190
2 . . . . . 140
3-4 . . . . . 115
5 . . . . . 105

**Valor**
DC, 1992
1-23 . . . . . 2

**Vampire Lestat**
INNOVATION, 1990
1 . . . . . 5 23
2 . . . . . 3 18
3 . . . . . 3 13
4-12 . . . . . 3

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Vampirella (Magazine)**
WARREN, 1969
1 . . . . . 325 22
2 . . . . . 125 139
3 . . . . . 200 31
4 . . . . . 75 42
5 . . . . . 75
6 . . . . . 70 135
7-9 . . . . . 70
10 . . . . . 30 112
11 . . . . . 43
12 . . . . . 43 183
13-15 . . . . 43
16 . . . . . 30
17 . . . . . 30 143
18-21 . . . . 30
22 . . . . . 30 127
23-25 . . . . 30
26 . . . . . 20
27 . . . . . 30
28-36 . . . . 25
37-39 . . . . 20
40 . . . . . 20 85
41-45 . . . . 20
46 . . . . . 25
47-50 . . . . 20
51-70 . . . . 17
71-99 . . . . 16
100 . . . . . 30
101-105 . . 16
106 . . . . . 16 128
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**Vampirella**
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1 . . . . . 15
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**Vampire Tales**
MARVEL, 1973
1 . . . . . 35
2-7 . . . . . 18
8 . . . . . 20 87
9-11 . . . . . 20
Annual 1 . . 10

LOOSE SLABBED
Near Mint CGC 9.4 NM

**Vault of Evil**
MARVEL, 1973
1 . . . . . 8 190
2-3 . . . . . 5
4-6 . . . . . 4
7 . . . . . 4 62
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**Vault of Horror**
E.C., 1950
12 . . . . . 4000
13 . . . . . 800
14 . . . . . 725
15 . . . . . 600
16 . . . . . 500
17-19 . . . 360
20-25 . . . 275
26-30 . . . 225
31-40 . . . 185

**Vengeance Squad**
CHARLTON, 1975
1 . . . . . 3 28
2-6 . . . . . 2

**Venom**
MARVEL, 2003
1 . . . . . 2 49
2 . . . . . 2 5
3 . . . . . 2
4-17 . . . . . 3

**Venom: Funeral Pyre**
MARVEL, 1993
1 . . . . . 3 ▽ 12
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**Venom: Lethal Protector**
MARVEL, 1993
1 . . . . . 3 22
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**Veronica**
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**V for Vendetta**
DC, 1988
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**Vicki**
ATLAS-SEABOARD, 1975
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3 . . . . . 12 47
4 . . . . . 12

**Violent Messiahs**
HURRICANE, 1997
1 . . . . . 3 10
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**Vision**
MARVEL, 1994
1-4 . . . . . 2

**Vision & Scarlet Witch**
MARVEL, 1982
1 . . . . . 2 17
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**Vision & Scarlet Witch**
MARVEL, 1985
1 . . . . . 2
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LOOSE SLABBED
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**Wagon Train**
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**Walt Disney's Comics and Stories**
DELL, 1940
1 . . . . . 20000
2 . . . . . 7500
3 . . . . . 3400
4 . . . . . 2050
5 . . . . . 1250
6-7 . . . . 1100
8-9 . . . . . 900
10 . . . . . 850
11-15 . . . 750
16-17 . . . 650
18 . . . . . 625
19-30 . . . 580
31 . . . . . 3700
➥Barks Donald starts
32 . . . . . 2000
33 . . . . . 1200
34 . . . . . 950
35-36 . . . 840
37 . . . . . 435
38 . . . . . 650
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98 . . . . . 365
➥Unc. Scrooge starts
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100 . . . . . 200
101-112 . 155

## Flashback 1979

***25 years ago in CBG...***

**#307 OCTOBER 5 1979**

**Denny O'Neil** left DC to become an editor for Marvel, where **Marv Wolfman** soon left to write for DC, as **Jim Shooter** attempted to phase out the writer/editor concept. Wolfman was writing ***Amazing Spider-Man*** and ***Star Trek*** at the time.

**#309 OCTOBER 19 1979**

**Alan Jim Hanley** provided his notion of "reconversion," reflecting the updating of old characters to fit new trends:

*— from the Comics Buyer's Guide archives*

| | Cracky | Daffy Duck | Underdog | Little Lulu | Bugs Bunny | Pink Panther | Road Runner | Baby Snoots | Tom and Jerry | Tweety & Sylvester | Wacky Witch | Mighty Mouse | Cracky | Pink Panther | Baby Snoots |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 |
| | DEC 77 | JAN 78 | FEB 78 | MAR 78 | APR 78 | MAY 78 | JUN 78 | JUL 78 | AUG 78 | SEP 78 | OCT 79 | NOV 79 | DEC 79 | JAN 79 | FEB 79 |
| NM Price | $4 | $4 | $12 | $5 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $5 | $4 | $4 | $4 |

# Wedding Peach Young Love

For those who have missed *Sailor Moon* there was *Wedding Peach*, the story of a trio of schoolgirls who turn into the bridezillas of love known as Wedding Peach, Angel Lily, and Angel Daisy. Fortunately, they don't fight evil in their wedding gowns — that would be silly. In that story, the girls tried to keep a demon queen and her cohorts from acquiring the "four sacred somethings" that would enable them to rid the world of love, allowing them to take over.

**VIZ**
WRITER:
**NAO YAZAWA**
ARTIST:
**NAO YAZAWA**
**B/W • 200 Pgs.**
**$9.95**

Now there's *Wedding Peach Young Love*, which features younger, alternate-universe versions of the original characters: bite-sized and even more juvenile. They split their time equally between pining over the unattainable boy they mutually adore and fighting the increasingly silly plots of the demons, all the while being followed by their annoying mascot critter, Jampai, a devil who was turned into a "good devil" (which seems like a paradox), thanks to the girls' unabashed love power. The formula is as rigid as ever, but, for those who like things cute, here's concentrated cute.

★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-450-8

LOOSE / SLABBED — Near Mint / CGC 9.4 NM

**Walt Disney's Comics and Stories**
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353/No poster 20
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354/No poster 20
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**Walt Disney Showcase**
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10 . . . . . 12
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**Wanted**
IMAGE, 2003
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2-4 . . . . . 5

**Wanted, the World's Most Dangerous Villains**
DC, 1972
2-3 . . . . . 8
4-9 . . . . . 6

**War**
CHARLTON, 1975
1 . . . . . 5 — 30
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**War Is Hell**
MARVEL, 1973
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**Warlock**
MARVEL, 1972
1 . . . . . 15 — 126
2 . . . . . 8 — 56
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5 . . . . . 5 — 29
6 . . . . . 5 — 50
7-8 . . . . . 5
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11 . . . . . 10 — 28
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13 . . . . . 8 — 39
13/30 cent . 15
14 . . . . . 8 — 21
14/30 cent . 15
15 . . . . . 8 — 24

**Warlock**
MARVEL, 1982
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2 . . . . . 3
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**Warlock**
MARVEL, 1992
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**Warlock**
MARVEL, 1998
1-4 . . . . . 3

**Warlock**
MARVEL, 1999
1-4 . . . . . 2

**Warlock and the Infinity Watch**
MARVEL, 1992
1 . . . . . 3
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25 . . . . . 3
26-42 . . . . . 2

**Warlord**
DC, 1976
1 . . . . . 8 △ — 41
2 . . . . . 4
3-6 . . . . . 3
7-29 . . . . . 2
30-47 . . . . . 1
48 . . . . . 2
49-130 . . . . 1
131 . . . . . 2
132 . . . . . 1
133 . . . . . 2
Annual 1 . . . 2
Annual 2-6 . 1

**Warlord**
DC, 1992
1-6 . . . . . 2

**Warrior Nun Areala**
ANTARCTIC, 1994
1 . . . . . 5
1/Ltd. . . . . 5
2-3 . . . . . 4
3/Collector's . . 8
3/Deluxe . . . 8
3/Ltd. . . . . 5

**Watchmen**
DC, 1986
1 . . . . . 8 — 18
2 . . . . . 5
3 . . . . . 5 — 10
4-7 . . . . . 4
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**Way of the Rat**
CROSSGEN, 2002
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**Weapon X**
MARVEL, 1995
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**Weapon X**
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**Weapon Zero**
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**Weapon Zero**
IMAGE, 1996
1-14 . . . . . 3
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**Web of Spider-Man**
MARVEL, 1985
1 . . . . . 8 △ — 24
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3-5 . . . . . 4
6 . . . . . 4 — 11
7 . . . . . 4 — 23
8 . . . . . 4 — 10
9-10 . . . . . 4
11 . . . . . 3 — 13
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29 . . . . . 5
30 . . . . . 4
31-32 . . . . . 5
33-35 . . . . . 3
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49 . . . . . 2
50 . . . . . 3
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59 . . . . . 8
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62-89 . . . . . 2
90 . . . . . 5
91-99 . . . . . 2
100 . . . . . 4
101-105 . . . 2
106/Collector's 5
106 . . . . . 1
107-113 . . . 2
113/Collector's 4
114-116 . . . 2
117 . . . . . 3
117/Variant . . 5
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119 . . . . . 2
119/Collector's 6

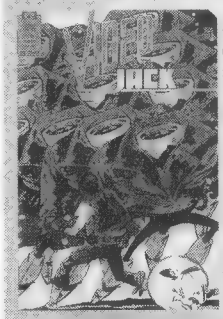
The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

## RETROVIEW
# Video Jack #2

★★★



**"The Grateful Live"**

**Jack struggles to make sense of the new world created by his uncle's black magic, a world based on the various "realities" found on television shows.**

This is vintage Giffen, and most modern-day Vertigo creators could learn a few lessons from this series.

The then-unusual channel MTV takes a few shots, as the Mobile Tactical Vanguard (a group of headless, brainless automatons) strike out against all things decent. This is either a cleverly designed parody or a dark foreboding of things to come. In this comic, the MTVs are eventually defeated, so it must be entirely fiction, after all.

**Marvel/Epic**
**Nov 1987 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen
**Inks:** Dave Hunt
**Cover:** Keith Giffen

No CGC sales

**Then $1.25 NOW $1.25**

© Keith Giffen, Carey Bates

*Boys' and Girls'*
**MARCH OF COMICS**

**Tom's in third place**

There are heaping gobs of Tom and Jerry comics out there in the world, and the cat and mouse managed to infest *March of Comics* to the tune of 28 issues.

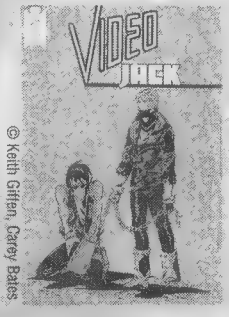
They're followed on the list by Roy Rogers with 22 and Tarzan with 21 appearances apiece.

△ #M1

image ©1979 MGM

| | Tom & Jerry | Bugs Bunny | Popeye | Woody Woodpecker | Road Runner | Little Lulu | Tweety & Sylvester | Wacky Witch | Mighty Mouse | Daffy Duck |
|---|---|---|---|---|---|---|---|---|---|---|
| | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 |
| | MAR 79 | APR 79 | MAY 79 | JUN 79 | JUL 79 | AUG 79 | SEP 79 | OCT 79 | NOV 79 | DEC 79 |
| NM Price | $4 | $4 | $4 | $4 | $4 | $4 | $3 | $3 | $4 | $3 |

## Video Jack #3 ★★★



© Keith Giffen, Carey Bates

**"Somebody Please Pull the Plug"**

**Things aren't going well for Jack, who is enslaved by the evil Damon and forced to battle more strange creatures.**

**Marvel/Epic**
**Mar 1988 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen
**Inks:** Dave Hunt
**Cover:** Keith Giffen

It's somewhat of a dichotomy. How often do you get to read about a previous decade's reminiscences about an even earlier decade? You do in this chapter, which has an extremely '80s view of *Leave It to Beaver*.

Things begin to get increasingly surreal, yet retain an overall "fun" atmosphere. With this issue, it begins to seem as if the entire series is just an excuse for Bates and Giffen to have fun celebrating various television series.

No CGC copies — **Then $1.25 NOW $1.25**

LOOSE SLABBED
Near Mint CGC 9.4 NM

120 . . . . . 4
121-124 . . . 2
125 . . . . . 3
125/Variant . . 4
126-129 . . . 2
129/Collector's 5
Annual 1 . . . 5
Annual 2 . . . 6 10
Anl 3-10 . . . 3
Super 1 . . . . 4

**Weird Fantasy**
E.C., 1950
1 . . . . . 1150
2 . . . . . 500
3-4 . . . . . 425
5 . . . . . 335
6-10 . . . . 240
11-13 . . . 180
14 . . . . . 300
15 . . . . . 200 850
16-19 . . . 170
20 . . . . . 200
21 . . . . . 285
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**Weird Mystery Tales**
DC, 1972
1 . . . . . 30 △ 79
2 . . . . . 20 122
3 . . . . . 15
4-10 . . . . . 12
11 . . . . . 10
12 . . . . . 10 73
13 . . . . . 10 61
14 . . . . . 10
15 . . . . . 10 21
16-18 . . . . 10
19 . . . . . 10 75
20 . . . . . 10
21 . . . . . 15
22-24 . . . . 10

**Weird Science**
E.C., 1950
1 . . . . . 1450
2 . . . . . 625
3-4 . . . . . 575
5-10 . . . . 360
11-12 . . . 230
13 . . . . . 230 1674
14 . . . . . 230
15-18 . . . 260
19-22 . . . 335

**Weird Science-Fantasy**
E.C., 1954
23-24 . . . 235
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26 . . . . . 220
27 . . . . . 235
28 . . . . . 260
29 . . . . . 450

**Weird Suspense**
ATLAS-SEABOARD, 1975
1 . . . . . 8 35
2 . . . . . 8
3 . . . . . 1

**Weird War Tales**
DC, 1971
1 . . . . . 125 500
2 . . . . . 75
3 . . . . . 45
4-5 . . . . . 30
6-10 . . . . . 20
11 . . . . . 12 90
12 . . . . . 12
13 . . . . . 12 34
14-20 . . . . 12
21-28 . . . . 8
29 . . . . . 8 20
30-31 . . . . 8
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**Weird War Tales**
DC, 1997
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Special 1 . . . 5

**Weird Western Tales**
DC, 1972
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13 . . . . . 25 103
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29 . . . . . 16
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36 . . . . . 6 39
37-50 . . . . . 6
51-70 . . . . . 5

**Weird Western Tales**
DC, 2001
1-4 . . . . . 3

**Weird Wonder Tales**
MARVEL, 1973
1 . . . . . 10 △ 50
2 . . . . . 5
3 . . . . . 5 △ 31
4-15 . . . . . 3
15/30 cent . 20
16 . . . . . 3
16/30 cent . 20
17 . . . . . 3
17/30 cent . 20
18-22 . . . . . 3

**Weird Worlds**
DC, 1972
1 . . . . . 4 44
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**Welcome Back, Kotter**
DC, 1976
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**Wendy, the Good Little Witch**
HARVEY, 1960
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26-30 . . . . 6
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51-60 . . . . 3
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**Werewolf By Night**
MARVEL, 1972
1 . . . . . 30 272
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3 . . . . . 8 52
4 . . . . . 8 50
5 . . . . . 6 46
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10 . . . . . 6 53
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36 . . . . . 3 25
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**West Coast Avengers**
MARVEL, 1984
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**West Coast Avengers**
MARVEL, 1985
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**Western Action**
ATLAS-SEABOARD, 1975
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**Western Gunfighters**
MARVEL, 1970
1 . . . . . 10 72
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6 . . . . . 6 65
7 . . . . . 8
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**Networks**
IMAGE, 1994
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**What If...?**
MARVEL, 1977
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4 . . . . . 8 38
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17 . . . . . 4
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30 . . . . . 8 18
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36 . . . . . 3 20
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**What If...?**
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**Where Creatures Roam**
MARVEL, 1970
1 . . . . . 8
2-6 . . . . . 5
7 . . . . . 5 57
8 . . . . . 5

**Where Monsters Dwell**
MARVEL, 1970
1 . . . . . 10
2 . . . . . 6
3-5 . . . . . 4
6-7 . . . . . 3
8 . . . . . 3 30
9-11 . . . . . 3
12 . . . . . 4
13-38 . . . . . 3

**Whiz Comics**
FAWCETT, 1940
1 . . . . . 70000
➥1st Captain Marvel
2 . . . . . 5200
3 . . . . . 3400
4 . . . . . 2800
5 . . . . . 2250
6 . . . . . 1650
7 . . . . . 1725
8-9 . . . . 1650
10 . . . . . 1250
11-12 . . 1100
13-14 . . 1075

Walt - Whiz $

## Flashback 1974

### *30 years ago in CBG...*

FOR SOME, MONEY IS FREEDOM. FOR ME, IT'S BEING WHAT I'M SUPPOSE TO BE—STRONG AND HELPING THE HELPLESS! —EVEN IF THE 'HELPLESS' GIVE ME A PRETTY LOW RATING!

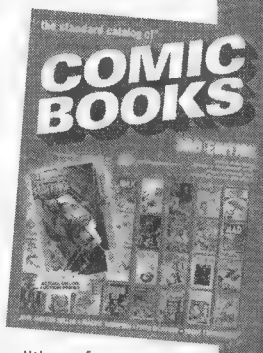
#67 OCTOBER 1 1974

**Alan Jim Hanley**'s regular humor-adventure strip ***Goodguy*** began with the 67th issue of ***CBG***'s precursor, ***The Buyer's Guide for Comic Fandom***.

Other articles commemorated the 50th anniversary of ***Little Orphan Annie***.

**Don** and **Maggie Thompson's** column, ***Beautiful Balloons,*** continued a fanzine tradition with the publication of circulation figures found in comic book statements of ownership.

These were from 1972 and 1973, and were added to the comprehensive circulation database ***CBG*** began developing in earnest in 1996. Those numbers — and tens of thousands more — now appear in the ***Standard Catalog of Comic Books***, the third edition of which ships this month.




#68 OCTOBER 15 1974

Cartoonist **Tom Anderson** provided this issue's ***Tarzan*** cover.

***— from the Comics Buyer's Guide archives***

| | Pink Panther | Baby Snoots | Tom and Jerry | Bugs Bunny | Popeye | Woody Woodpecker | Underdog | Little Lulu | Tweety & Sylvester | Wacky Witch | Mighty Mouse | Heckle & Jeckle | Pink Panther | Baby Snoots | Little Lulu |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 461 JAN 80 | 462 FEB 80 | 463 MAR 80 | 464 APR 80 | 465 MAY 80 | 466 JUN 80 | 467 JUL 80 | 468 AUG 80 | 469 SEP 80 | 470 OCT 80 | 471 NOV 80 | 472 DEC 80 | 473 JAN 81 | 474 FEB 81 | 475 MAR 81 |
| NM Price | $4 | $4 | $4 | $4 | $4 | $4 | $8 | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

# Wonder Woman: Down to Earth

Though such Wonder Woman traditional adversaries as Ares and Doctor Psycho are featured prominently, much of "Down to Earth," Greg Rucka's initial storyline as regular writer, centers on the philosophical conflicts stirred by a book featuring Diana's speeches and essays.

Diana's book and principles soon put her into conflict with activists opposed to Amazon philosophies, a fellow JLAer, and a new enemy, Veronica Cale (a Lex Luthor of sorts for Wonder Woman), who pits Diana against her one-time friend Vanessa Kapatelis, the current Silver Swan.

Rucka also stirs friction among the Olympian gods, leading to a shocking climax with dire ramifications for the Amazons. While there are certainly physical clashes, action fans might find this story light, since Rucka's main focus in this arc is on the debate over Diana's ideology.

Artists Dave Johnson and Ray Snyder are well suited to the assignment, with its emphasis so far on quieter moments.

★★½ — **George Nelson**

**DC**
WRITER:
**GREG RUCKA**
ARTISTS:
**DREW JOHNSON, RAY SNYDER**
**COLOR • 160 PGS.**
**$14.95**

www.dccomics.com
ISBN: 1-4012-022-68

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Whiz Comics** | | |
| CONTINUED | | |
| 15 | 1250 | |
| 16-18 | 1100 | |
| 19-20 | 750 | |
| 21 | 800 | |
| 22-24 | 600 | |
| 25 | 6200 | |
| ➥1st Capt. Marvel Jr. | | |
| 26 | 550 | |
| 27-30 | 525 | |
| 31-32 | 460 | |
| 33 | 525 | |
| 34 | 365 | |
| 35 | 410 | |
| 36-40 | 365 | |
| 41-43 | 260 | |
| 44 | 300 | |
| 45-50 | 260 | |
| 51-60 | 210 | |
| 61 | 175 | 430 |
| 62-70 | 175 | |
| 71-82 | 150 | |
| 83-99 | 130 | |
| 100 | 130 | 836 |
| 101-120 | 110 | |
| 121-152 | 100 | |
| 153-155 | 200 | |
| **Who's Who in the DC Universe** | | |
| DC, 1990 | | |
| 1-16 | 5 | |
| **Wild Bill Hickok** | | |
| SUPER, 1963 | | |
| 10-12 | 0 | |
| **WildC.A.T.s** | | |
| IMAGE, 1992 | | |
| 0 | 3 | |
| 1 | 4 | 11 |
| 1/3D | 5 | |
| 1/Gold | 10 | |
| 1/Variant | 5 | |
| 2 | 4 | |
| 3-10 | 3 | |
| 11 | 15 | |
| 11/Variant | 22 | |
| 12 | 8 | |
| 13 | 6 | |
| 14-24 | 3 | |
| 25 | 5 | |
| 26-49 | 3 | |
| 50 | 4 | |
| Annual 1 | 3 | |
| Special 1 | 4 | |
| **WildC.A.T.S** | | |
| IMAGE, 1995 | | |
| 1 | 2 | |
| **Wildcats** | | |
| DC, 1999 | | |
| 1 | 3 | |
| 1/Euro-Sketch | 30 | |
| 2-28 | 3 | |
| Anl 2000 | 4 | |
| **WildC.A.T.S Adventures** | | |
| IMAGE, 1994 | | |
| 1-10 | 2 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **WildCats Version 3.0** | | |
| DC, 2002 | | |
| 1-23 | 3 | |
| **WildC.A.T.s/ X-Men: The Dark Age** | | |
| IMAGE | | |
| 1 | 5 | |
| **WildC.A.T.s/ X-Men: The Golden Age** | | |
| IMAGE, 1997 | | |
| 1 | 5 | |
| 1/Scroll | 8 | |
| 1/w. glasses | 7 | |
| **WildC.A.T.s/ X-Men: The Modern Age** | | |
| IMAGE, 1997 | | |
| 1 | 5 | |
| 1/Nightcrawler | 8 | |
| **WildC.A.T.s/ X-Men: The Silver Age** | | |
| IMAGE, 1997 | | |
| 1 | 5 | |
| 1/3-D | 7 | |
| **Wildstar** | | |
| IMAGE, 1995 | | |
| 1-4 | 3 | |
| **Wildstar: Sky Zero** | | |
| IMAGE, 1993 | | |
| 1 | 3 | |
| 1/Gold | 4 | |
| 2 | 2 | |
| 3-4 | 3 | |
| **Wild Zoo** | | |
| RADIO, 2000 | | |
| 1 | 3 | |
| 2 | 0 | |
| 3-4 | 3 | |
| 5 | 0 | |
| 6-7 | 3 | |
| 8 | 4 | |
| **Windraven Adventures** | | |
| BLUE COMET, 1993 | | |
| 1 | 3 | |
| **Witchblade** | | |
| IMAGE, 1995 | | |
| 0 | 5 | |
| 0.5 | 30 | 31 |
| 1 | 20 | 26 |
| 1/Sketch | 5 | |
| 1/Ace | 15 | |
| 1/Top Cow Coll | 5 | |
| 2 | 18 | 23 |
| 2/Ace | 15 | |
| 3 | 10 | 20 |
| 4 | 8 | |
| 5 | 8 | 18 |
| 6-7 | 6 | |
| 8-10 | 5 | |
| 10/Dynamic | 20 | |
| 10/American | 8 | |
| 11-14 | 4 | |
| 14/Gold | 6 | |
| 15 | 4 | |
| 16-18 | 3 | |
| 18/American | 5 | |
| 19-25 | 3 | |
| 25/Fathom | 4 | |
| 25/Holofoil | 8 | |
| 25/Foil Error | 15 | |
| 26-27 | 3 | |
| 28 | 3 | 11 |
| 29-41 | 3 | |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 42 | 3 | 30 |
| 43-49 | 3 | |
| 50 | 5 | |
| 50/Dynamic | 15 | |
| 50/Dynamic signed | 30 | |
| 51-74 | 3 | |
| 75 | 5 | |
| 76 | 3 | |
| 500 | 5 | |
| **Witchblade** | | |
| IMAGE, 2002 | | |
| 0.5 | 3 | |
| **Witching Hour** | | |
| DC, 1969 | | |
| 1 | 50 | 515 |
| 2 | 25 | |
| 3 | 18 | 120 |
| 4 | 12 | |
| 5 | 18 | |
| 6 | 10 | |
| 7 | 8 | |
| 8 | 10 | |
| 9 | 8 | |
| 10-12 | 6 | |
| 13 | 6 | 106 |
| 14 | 6 | |
| 15-20 | 5 | |
| 21-30 | 4 | |
| 31-51 | 3 | |
| 52 | 3 | 33 |
| 53-63 | 3 | |
| 64 | 3 | 46 |
| 65-71 | 3 | |
| 72 | 3 | 31 |
| 73-76 | 3 | |
| 77 | 3 | 36 |
| 78-83 | 3 | |
| 84 | 3 | 16 |
| 85 | 3 | |
| **Witching Hour** | | |
| DC, 2000 | | |
| 1-3 | 6 | |
| **Wolverine (Ltd. Series)** | | |
| MARVEL, 1982 | | |
| 1 | 12 ▲ | 51 |
| 2 | 8 ▽ | 29 |
| 3 | 8 ▲ | 30 |
| 4 | 8 ▽ | 29 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **Wolverine** | | |
| MARVEL, 1988 | | |
| -1 | 2 | |
| 0.5 | 3 | |
| 0.5/Ltd. | 8 | |
| 1 | 10 ▽ | 40 |
| 2 | 6 ▽ | 21 |
| 3 | 5 | 18 |
| 4 | 5 | 17 |
| 5 | 5 ▽ | 15 |
| 6 | 4 △ | 13 |
| 7 | 5 △ | 12 |
| 8 | 5 ▽ | 14 |
| 9 | 5 | 15 |
| 10 | 8 △ | 34 |
| 11-23 | 4 | |
| 24-40 | 3 | |
| 41 | 4 | |
| 42 | 2 | |
| 43 | 3 | |
| 44 | 2 | |
| 45-47 | 3 | |
| 48 | 3 | 14 |
| 49 | 3 | |
| 50 | 4 | 19 |
| 51-56 | 2 | |
| 57 | 3 | |
| 58-74 | 2 | |
| 75 | 4 ▽ | 18 |
| 76-84 | 2 | |
| 85 | 3 | |
| 85/Variant | 4 | |
| 86-98 | 2 | |
| 99 | 4 | |
| 100 | 5 ▽ | 22 |
| 100/Variant | 8 | |
| 101-124 | 2 | |
| 125 | 4 | |
| 125/Dynamic | 10 | |
| 126-130 | 2 | |
| 131 | 5 | 20 |
| 131/Recalled | 2 | |
| 132-144 | 2 | |
| 145 | 4 | 23 |
| 145/Nabisco | 125 | 142 |

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 146 | 5 | 25 |
| 147-149 | 2 | |
| 150 | 3 | |
| 150/Dynamic Forces | 14 | 19 |
| 151-165 | 2 | |
| 166 | 3 | 15 |
| 167-189 | 2 | |
| Annual 1995 | 4 | |
| Anl 1996-97 | 3 | |
| Anl 1999-00 | 4 | |
| Anl 2001 | 3 | |
| Special 1 | 3 | |
| **Wolverine** | | |
| MARVEL, 2003 | | |
| 1 | 4 | 15 |
| 2-3 | 3 | |
| 4 | 3 | 12 |
| 5-9 | 3 | |
| 10 | 2 | |
| 11-15 | 3 | |
| 16 | 2 | |
| 17 | 3 | |
| **Wolverine/ Hulk** | | |
| MARVEL, 2002 | | |
| 1 | 4 | 12 |
| 2-4 | 4 | |
| **Wolverine/ Punisher** | | |
| MARVEL, 2004 | | |
| 1-4 | 3 | |
| **Wolverine: The End** | | |
| MARVEL, 2004 | | |
| 1 | 10 ▽ | 21 |
| 2 | 6 | |
| 3-4 | 3 | |
| **Wolverine: The Origin** | | |
| MARVEL, 2001 | | |
| 1 | 22 ▽ | 28 |

**PRICES FOR OTHER UNSLABBED GRADES**

**Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the Loose NM price above

**Very Fine (VF)** is **2/3** (67%) of NM

**Fine (F)** is **1/3** (33%) of NM

**Very Good (VG)** is **1/5** (20%) of NM

**Good (G)** is **1/8** (12.5%) of NM

## RETROVIEW
# Video Jack #4

★★★

### "Family Ties"

**Things go from bad to worse for Jack, who (still stuck between various television programs) is forced to fight for his life against Aliens.**

A sitcom may seem like the most innocuous place to live, one untouched by evil. It sounds like the perfect place for Jack to settle down and get his bearings, especially since he's just battled against some extremely evil-looking aliens. Things go smoothly for a while, until his family turns into degenerates, threatening his happiness.

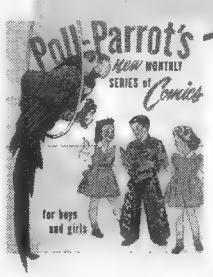
In a nice twist, Jack learns that Damon himself is the reason trouble seems to be following him.

© Keith Giffen, Carey Bates

**Marvel/Epic**
**May 1988 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen
**Inks:** Dave Hunt
**Cover:** Keith Giffen

No CGC copies

**Then $1.25 NOW $1.25**



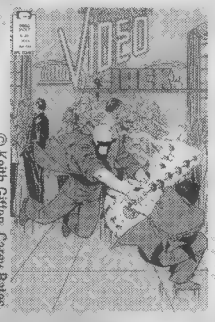

*Boys' and Girls'*
## MARCH OF COMICS

### March mystery comics

The overwraps that were produced for the various retailers (like Poll Parrot, left) present a problem for some collectors online. We've seen copies placed on eBay by people who didn't identify the comic books inside!

## Video Jack #5

★★★½




© Keith Giffen, Carey Bates

**Marvel/Epic**
**Jul 1988 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen, et al
**Inks:** Dave Hunt
**Cover:** Keith Giffen

### "Wipeout"

**The mysterious "Pop Culture" steps out from behind the scenes, leading Jack and Damon into the deadliest form of game show imaginable.**

This penultimate chapter begins with a classic pirate-comics tribute, complete with art by Al Weiss. This issue is a little light on story but seems to be building toward the grand finale. The anthropomorphic Kojak seems to be the most "with it" character of the series.

The mysterious "Pop Culture" makes his debut, revealing the man pulling the strings. Or is he just another anomaly in this whacked-out world Jack's struggling through?

No CGC Copies — **Then $1.25 NOW $1.25**

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 1/Dynamic Forces | | |
| 2 | 6 | 17 |
| 2/Dynamic Forces | 24 | |
| 3 | 4 | 17 |
| 3/Dynamic Forces | 20 | |
| 4 | 4 | 14 |
| 4/Dynamic Forces | 20 | |
| 5 | 4 | 13 |
| 5/Dynamic Forces | 20 | |
| 6 | 4 | 15 |
| 6/Dynamic Forces | 20 | |

**Wonder Man**
MARVEL, 1991

| | | |
|---|---|---|
| 1 | 2 | |
| 2-24 | 1 | |
| 25 | 3 | |
| 26-29 | 1 | |
| Annual 1 | 2 | |
| Annual 2 | 3 | |

**Wonder Woman**
DC, 1942

| | | |
|---|---|---|
| 1 | 17000 | |
| 2 | 3100 | |
| 3 | 1900 | |
| 4 | 1200 | 4375 |
| 5 | 1050 | |
| 6-9 | 900 | |
| 10 | 900 | 3438 |
| 11-20 | 650 | |
| 21 | 450 | 1713 |
| 22-23 | 450 | |
| 24 | 600 | |
| 25 | 450 | |
| 26-30 | 425 | |
| 31-40 | 415 | |
| 41-44 | 400 | |
| 45 | 500 | |
| 46-50 | 400 | |
| 51-60 | 310 | |
| 61-70 | 240 | |
| 71-79 | 190 | |
| 80-90 | 155 | |
| 91-100 | 120 | |
| 101-104 | 90 | |
| 105 ➥1st Wonder Girl | 600 | |
| 106-110 | 80 | |
| 111-129 | 70 | |
| 130 | 70 | 176 |
| 131 | 56 | |
| 132 | 56 | 280 |
| 133 | 56 | 531 |
| 134 | 56 | |
| 135 | 56 | 201 |
| 136 | 56 | 336 |
| 137 | 56 | 361 |
| 138 | 56 | 201 |
| 139-141 | 56 | |
| 142 | 56 | 395 |
| 143 | 56 | 438 |
| 144-145 | 56 | |
| 146 | 56 | 357 |
| 147 | 56 | 299 |
| 148 | 56 | |
| 149 | 56 | 366 |
| 150-151 | 50 | |
| 152 | 50 | 318 |
| 153-154 | 50 | |
| 155 | 50 | 334 |
| 156-159 | 50 | |
| 160-161 | 30 | |
| 162 | 40 | |
| 163-170 | 30 | |
| 171-173 | 25 | |
| 174 | 25 | 81 |
| 175 | 25 | 135 |
| 176 | 25 | 143 |
| 177 | 25 | 270 |
| 178-180 | 25 | |
| 181-184 | 33 | |
| 185 | 33 | 138 |
| 186 | 33 | |
| 187 | 33 | 158 |
| 188-189 | 33 | |
| 190 | 33 | 116 |
| 191 | 40 | 213 |
| 192-198 | 40 | |
| 199 | 40 | 168 |
| 200 | 40 | 183 |
| 201 | 14 | |
| 202 | 14 | 151 |
| 203-205 | 14 | |
| 206 | 14 | 49 |
| 207 | 14 | |
| 208 | 14 | 54 |
| 209 | 14 | |
| 210 | 14 | 49 |
| 211 ➥100-page issue | 25 | 160 |
| 212-213 | 11 | |
| 214 ➥100-page issue | 30 | 248 |
| 215 | 11 | 39 |
| 216 | 11 | |
| 217 | 11 | 58 |
| 218 | 11 | 43 |
| 219 | 7 | 21 |
| 220-223 | 7 | |
| 224 | 7 | 35 |
| 225-226 | 7 | |
| 227 | 7 | 31 |
| 228 | 7 | 23 |
| 229 | 7 | 30 |
| 230 | 7 | |
| 231 | 7 | 31 |
| 232 | 7 | 36 |
| 233-236 | 7 | |
| 237-241 | 6 | |
| 242 | 6 | 25 |
| 243-251 | 6 | |
| 252 | 6 | 28 |
| 253-260 | 6 | |
| 261 | 5 | 15 |
| 262-268 | 5 | |
| 269-279 | 4 | |
| 280 | 3 | |
| 281-283 | 5 | |
| 284-299 | 3 | |
| 300 | 6 | 22 |
| 301-329 | 3 | |

**Wonder Woman**
DC, 1987

| | | |
|---|---|---|
| 0 | 6 | |
| 1 | 4 | |
| 2-10 | 3 | |
| 11-17 | 2 | |
| 18 | 2 | 6 |
| 19-84 | 2 | |
| 85 ➥1st Deodato art | 10 | |
| 86 | 4 | |
| 87-93 | 3 | |
| 94-99 | 2 | |
| 100 | 3 | |
| 100/Variant | 4 | |
| 101-119 | 2 | |
| 120 | 3 | |
| 121-139 | 2 | |
| 139/Ltd. | 15 | |
| 140-199 | 2 | |
| 200 | 4 | |
| 201-205 | 2 | |
| 206 | 2 | 49 |
| 1000000 | 3 | |
| Annual 1-2 | 2 | |
| Annual 3 | 3 | |
| Annual 4 | 4 | |
| Annual 5 | 3 | |
| Annual 6 | 4 | |
| Annual 7-8 | 3 | |
| Special 1 | 2 | |

**Woodsy Owl**
GOLD KEY, 1973

| | | |
|---|---|---|
| 1 | 8 | |
| 2 | 5 | |
| 3-5 | 4 | |
| 6-10 | 3 | |

**Woody Woodpecker**
DELL, 1952

| | | |
|---|---|---|
| 16-20 | 14 | |
| 21-50 | 12 | |
| 51-72 | 9 | |
| 73-75 | 25 | |
| 76-90 | 15 | |
| 91 | 15 | 33 |
| 92-100 | 15 | |
| 101-120 | 10 | |
| 121-130 | 6 | |
| 131-170 | 3 | |
| 171-201 | 2 | |

**World of Krypton**
DC, 1979

| | | |
|---|---|---|
| 1-3 | 2 | |

**World of Krypton**
DC, 1987

| | | |
|---|---|---|
| 1-4 | 2 | |

**World's Best Comics**
DC, 1941

| | | |
|---|---|---|
| 1 | 18000 | |

**World's Finest Comics**
DC, 1941

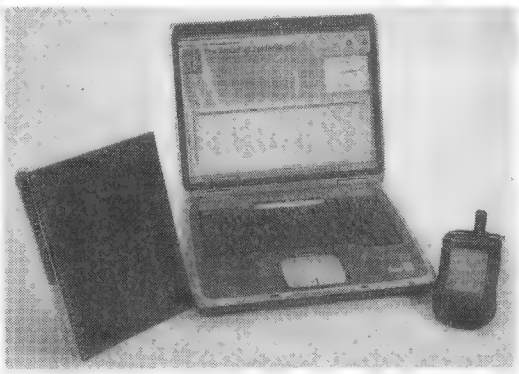
| | | |
|---|---|---|
| 2 | 4000 | |
| 3 | 2900 | |
| 4-5 | 1975 | |
| 6-7 | 1450 | |
| 8 | 1275 | |

### PRICES FOR OTHER CGC SLABBED GRADES

Comic books graded by CGC have been observed to **generally** sell for the following multiples of our **loose NM** prices above:

- **CGC 9.8 NM/M** is **10 times** unslabbed NM
- **CGC 9.6 NM+** is **6 times** unslabbed NM
- **CGC 9.4 NM** is **4 times** unslabbed NM
- **CGC 9.2 NM-** is **2.33 times** unslabbed NM
- **CGC 9.0 VF/NM** is **1.6 times** unslabbed NM
- **CGC 8.5 VF+** is **1.1 times** unslabbed NM
- **CGC 8.0 VF** is **0.85 times** unslabbed NM
- **CGC 7.0 F/VF** is **0.5 times** unslabbed NM
- **CGC 6.0 F** is **0.33 times** unslabbed NM

## Collector Solutions



### How do you maintain your comics collection?

Recently, the question above was posed in our weekly ***CBG Express*** e-mail newsletter and several readers shared their answers at *ohso@krause.com.*

**Mike Hall** of **Pasadena, Md.**, wrote, "Back in 1990, I started making mistakes in buying doubles of what I had, so I started a database in *Lotus 1-2-3* to keep track of the books, conditions, and price guide values for each year since. It was an old DOS-based version that came with 5 1/4-inch floppy disks! The sad thing is that I've been using that same old program all this time. I haven't been able to print out the collection in years, since I can't get new printer drivers for it. I'm now in the process of transferring the whole thing to Excel, all 13,000 or so. Thank goodness for the translate function!"

**Michael Boyne** of **Jamaica** wrote, "I have approximately 6,000 comics and *ComicBase 8* for Windows is the only way for me. I experimented with other software, including the freeware versions, and they were just not robust enough for my purposes. Moreover, the data entry process in *ComicBase* is reasonably simple."

Finally, **Gary L. Watson** of **Columbus, Ohio**, wrote, "Actually, due to the mass of my collections (more than just the 100,000 comics I own), I have to do it by computer. I set up a program way back in the early 1980s with an Atari computer and still use it today. I generally have the comics broken into genre by funny animal, war, crime, *etc.* It's also a 'have' list and not a 'want' list.

"Although the information is on my laptop and home-based computer, I also have it on a Palm Pilot. The trouble is I'm much quicker at finding what books I need from the hardcopy notebook that you see me with at conventions. (It's as thick as the price guide.) I don't know how many times people have come up, seen it on top of a dealer's box, and started leafing through it wondering just what the heck it is. Dealers hate it, because it's always crushing the tops of the dividers.

"You also have to keep up with every book you buy by adding it into the computer base and in the hardcopy notebook. If you fail to do so, you end up with an empty wallet and a huge stack of duplicates."

***— Brent Frankenhoff***

Whiz - World's $


| | Tweety & Sylvester | Wacky Witch | Mighty Mouse | Heckle & Jeckle | Baby Snoots | Pink Panther | Bugs Bunny | Little Lulu |
|---|---|---|---|---|---|---|---|---|
| | 481 SEP 81 | 482 OCT 81 | 483 NOV 81 | 484 DEC 81 | 485 JAN 82 | 486 FEB 82 | 487 MAR 82 | 488 APR 82 |
| NM Price | $4 | $4 | $4 | $4 | $4 | $4 | $4 | $4 |

# World of Narue Vol. 1

Imagine *Invader Zim* as a romantic comedy and you've got *The World of Narue*. Dork next door Kazuto becomes smitten with pretty but odd Narue, who smites him right back. Relationship complications are represented by Hajime, a female classmate obsessed with the paranormal who's trying to prove she's not an alien and Kanaka, Narue's older-younger sister. (Darn that faster-than-light travel.) Actually, Narue's not that weird; she's really a sweet girl, just a teleporter who's struggling to fit in.

**CPM MANGA**
WRITER:
**TOMOHIRO MARKUKAWA**
ARTIST:
**TOMOHIRO MARKUKAWA**
**B/W • 224 Pgs.**
**$9.99**

While the text claims that she's cheap, its obvious her father, who's seen working menial jobs, is just poor. (If you ignore all the SF eye candy, the manga could be about illegal Korean immigrants living in Japan, rather than extra-terrestrials.)

It's remarkably low key and gentle, focusing more on everyday life than the fantasy elements that intrude on it. The romance is kept at a level appropriate for the 14-year-old leads, with panty shots and resulting nose gushers kept to a bare minimum.

★★★ — **S.A. Bennett**

www.centralparkmedia.com
ISBN: 1-58644-961-2

**RETROVIEW**

## Video Jack #6 ★★★★

**"This is Your Life ... and Death!"**

**Various guest artists illustrate Jack and Damon's battles across a myriad of television-inspired worlds, including *Star Trek*, "Road Runner," and others.**

Remember the movie *Stay Tuned* with John Ritter, where he and his wife got caught inside the television set and were forced to survive a variety of prime-time parodies? This predates that movie by a few years, but it's basically the same concept. Guest-artist highlights include Walt Simonson and Fred Hembeck, who illustrate great parody-tribute pieces.

After everything is said and done, this series comes to a tidy conclusion.

**Marvel/Epic**
**Sep 1988 • 32 pp.**
**Writers:** Carey Bates, Keith Giffen
**Pencils:** Keith Giffen, et al.
**Inks:** Dave Hunt
**Cover:** Keith Giffen

© Keith Giffen, Carey Bates

No CGC copies — Then $1.25 NOW $1.25

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| **World's Finest Comics** | | |
| CONTINUED | | |
| 9 | 1300 | |
| 10 | 1050 | |
| 11-12 | 895 | |
| 13 | 895 | 3525 |
| 14-16 | 895 | |
| 17 | 875 | |
| 18-20 | 805 | |
| 21-27 | 610 | |
| 28 | 610 | 2803 |
| 29-30 | 610 | |
| 31-40 | 530 | |
| 41-60 | 430 | |
| 61-64 | 320 | |
| 65 | 540 | |
| 66-70 | 370 | |
| 71 | 900 | |
| 72-73 | 550 | |
| 74-80 | 375 | |
| 81-90 | 235 | |
| 91-93 | 175 | |
| 94 | 525 | |
| ➥Sup/Bat team origin | | |
| 95-99 | 175 | |
| 100 | 260 | |
| 101-110 | 105 | |
| 111-120 | 85 | |
| 121 | 85 | 432 |
| 122-137 | 75 | |
| 138 | 75 | 383 |
| 139-142 | 75 | |
| 143 | 52 | 267 |
| 144-148 | 52 | |
| 149 | 52 | 221 |
| 150 | 52 | |
| 151-152 | 50 | |
| 153 | 45 | 224 |
| 154-160 | 45 | |
| 161 | 45 | 238 |
| 162 | 38 | 171 |
| 163-165 | 38 | |
| 166 | 38 | 152 |
| 167-171 | 38 | |
| 172 | 38 | 224 |
| 173 | 38 | |
| 174 | 38 | 215 |
| 175-177 | 38 | |
| 178 | 30 | 161 |
| 179 | 30 | |
| 180 | 30 | 140 |
| 181 | 25 | 113 |
| 182 | 25 | 93 |
| 183-190 | 25 | |
| 191-193 | 20 | |
| 194 | 20 | 80 |
| 195-197 | 20 | |
| 198 | 80 | 480 |
| 199 | 80 | |
| 200-203 | 16 | |
| 204 | 16 | 77 |
| 205 | 16 | |
| 206 | 16 | 83 |
| 207 | 16 | 69 |
| 208 | 16 | |
| 209 | 16 | 84 |
| 210-211 | 16 | |
| 212 | 16 | 63 |
| 213-214 | 14 | |
| 215 | 14 | 49 |
| 216 | 14 | |
| 217 | 14 | 33 |
| 218 | 14 | |
| 219 | 14 | 54 |
| 220 | 14 | 66 |
| 221-224 | 14 | |
| 225 | 14 | 67 |
| 226 | 14 △ | 72 |
| 227 | 14 | |
| 228 | 14 | 80 |
| 229-242 | 6 | |
| 243 | 6 | 22 |
| 244-270 | 6 | |
| 271-300 | 4 | |
| 301-323 | 3 | |
| **Worlds Unknown** | | |
| MARVEL, 1973 | | |
| 1 | 5 | 60 |
| 2 | 4 | 32 |
| 3 | 4 | |
| 4-8 | 3 | |
| **Wulf the Barbarian** | | |
| ATLAS-SEABOARD, 1975 | | |
| 1 | 10 | 41 |
| 2 | 8 | 27 |
| 3-4 | 8 | |
| **WWF: World Wrestling Foundation** | | |
| VALIANT | | |
| 1-4 | 3 | |
| **Wyatt Earp** | | |
| DELL, 1958 | | |
| 4-13 | 30 | |
| **Wyatt Earp, Frontier Marshal** | | |
| CHARLTON, 1956 | | |
| 12 | 35 | |
| 13-18 | 18 | |
| 19 | 40 | |
| ➥Giant-sized | | |
| 20-30 | 14 | |
| 31-40 | 10 | |
| 41-50 | 8 | |
| 51-62 | 6 | |
| 63 | 6 | 30 |
| 64-72 | 6 | |
| **Xena: Warrior Princess** | | |
| TOPPS, 1997 | | |
| 0 | 3 | |
| 1 | 3 | |
| 1/American Ent | 7 | |
| 2 | 3 | |
| **X-Factor** | | |
| MARVEL, 1986 | | |
| -1 | 2 | |
| 1 | 3 ▽ | 15 |
| 2-4 | 2 | |
| 5 | 3 | |
| 6 | 5 | 19 |
| 7 | 3 | |
| 8-22 | 2 | |
| 23 | 5 | 14 |
| 24 | 8 | 18 |
| 25-49 | 2 | |
| 50-53 | 3 | |
| 54-59 | 2 | |
| 60-69 | 3 | |
| 70-91 | 2 | |
| 92 | 4 | 6 |
| 93-105 | 2 | |
| 106/Variant | 3 | |
| 107-124 | 2 | |
| 125 | 3 | |
| 126-129 | 2 | |
| 130 | 3 | |
| 131-149 | 2 | |
| Annual 1-6 | 3 | |
| Annual 7 | 2 | |
| Annual 8-9 | 3 | |
| **X-Factor** | | |
| MARVEL, 2002 | | |
| 1-4 | 3 | |
| **X-Files** | | |
| TOPPS, 1995 | | |
| -2 | 10 | |
| -1 | 10 | |
| 0 | 4 | |
| 0.5 | 10 | 15 |
| 1 | 8 | 22 |
| 2 | 5 | |
| 3-4 | 4 | |
| 5-33 | 3 | |
| 33/Variant | 5 | |
| 34-41 | 3 | |
| Annual 1 | 4 | |
| Special 1-5 | 5 | |
| **X-Force** | | |
| MARVEL, 1991 | | |
| -1 | 2 | |
| 1/All covers | 2 | 11 |
| 2 | 3 | |
| 3 | 2 | |
| 4 | 2 | 9 |
| 5-24 | 2 | |
| 25 | 3 | |
| 26-30 | 2 | |
| 31-33 | 1 | |
| 34-38 | 2 | |
| 38/Variant | 3 | |
| 39-49 | 2 | |
| 50 | 3 | |
| 50/Variant | 4 | |
| 51-98 | 2 | |
| 99 | 3 | |
| 100-115 | 2 | |
| 116 | 2 | 4 |
| 117 | 2 | 7 |
| 118-129 | 2 | |
| Annual 1-3 | 3 | |
| Ani 95-99 | 4 | |
| **X-Man** | | |
| MARVEL, 1995 | | |
| -1 | 2 | |
| 1-4 | 3 | |
| 5-14 | 2 | |
| 15 | 3 | |
| 16-24 | 2 | |
| 25 | 3 | |
| 26-75 | 2 | |
| Annual 1998 | 3 | |
| **X-Men** | | |
| MARVEL, 1963 | | |
| 1 | 7000 | |
| ➥1st X-Men | | |
| 2 | 1900 | 6600 |
| 3 | 1030 | 4251 |
| 4 | 900 | 3721 |
| 5 | 550 | 2192 |
| 6 | 500 | 2065 |
| 7 | 475 | 1967 |
| 8 | 360 | 1449 |
| 9 | 360 ▽ | 1539 |
| 10 | 360 | |
| 11 | 300 | |
| 12 | 500 △ | 2052 |
| ➥1st Juggernaut | | |
| 13 | 275 | |
| 14 | 250 | 968 |
| 15 | 190 | 902 |
| 16 | 190 ▲ | 607 |
| 17-18 | 100 | |
| 19 | 100 | 583 |
| 20 | 100 ▲ | 381 |
| 21 | 90 | 341 |
| 22 | 90 | 408 |
| 23 | 90 | 376 |
| 24 | 90 | 330 |
| 25 | 90 | 345 |
| 26 | 90 | 347 |
| 27 | 90 | 394 |
| 28 | 155 | 612 |
| ➥1st Banshee | | |
| 29 | 90 | 333 |
| 30 | 90 | 309 |
| 31 | 90 | 449 |
| 32 | 90 | 281 |
| 33 | 90 | 395 |
| 34 | 90 | 422 |
| 35 | 150 | 665 |
| ➥1st Changeling | | |
| 36 | 65 | 271 |
| 37 | 65 | 236 |
| 38 | 80 | 292 |
| 39 | 90 | 487 |
| 40 | 90 | 240 |
| 41 | 65 | 299 |
| 42 | 65 | 258 |
| 43 | 65 | 289 |
| 44 | 65 | 340 |
| 45 | 65 | 208 |
| 46 | 65 | |
| 47 | 65 | 205 |
| 48 | 65 | 265 |
| 49 | 75 | 320 |
| 50 | 75 | 316 |
| 51 | 75 ▽ | 239 |
| 52 | 65 | 270 |
| 53 | 72 | 331 |
| 54 | 72 | 260 |
| 55 | 72 | 236 |
| 56 | 72 | 329 |
| 57 | 72 | 334 |
| 58 | 100 | 400 |
| ➥1st Havok | | |
| 59 | 69 | |
| 60 | 69 | 277 |
| 61 | 69 △ | 282 |
| 62 | 69 | 341 |
| 63 | 69 | 307 |
| 64 | 69 | 286 |
| 65 | 69 | 239 |
| 66 | 80 | 334 |
| ➥Last new issue | | |
| 67 | 35 | 152 |
| 68 | 35 | |
| 69 | 35 | 136 |
| 70 | 35 | 144 |
| 71 | 35 | 157 |
| 72 | 35 | 141 |
| 73 | 35 | 313 |
| 74 | 35 | 124 |
| 75-76 | 35 | |
| 77 | 35 | 113 |

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #12

## THE SAVAGE SHE-HULK

### The Savage Seventies

She-Hulk was one of two characters (the other, Spider-Woman) created by Marvel in the late '70s to reserve the trademarks of its most popular heroes. Failing after 25 issues, Shulkie's fortunes would later improve as a replacement Fantastic Four member.

image © 1981 Marvel

THE BOTTOM LINE

| | She-Hulk origin | | | | Fights Silver Serpent | Iron Man appears | | | | Fights Ultima |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| NM Price | FEB 80 $5 | MAR 80 $3 | APR 80 $3 | MAY 80 $3 | JUN 80 $3 | JUL 80 $2 | AUG 80 $2 | SEP 80 $2 | OCT 80 $2 | NOV 80 $2 |

## Upcoming Retroviews

In addition to our continuing coverage of *Amazing Spider-Man* and *Tarzan*, we have a number of other series, new and old, being readied for insertion in upcoming issues of ***CBG***, including:

- *Howard the Duck*
- *Contest of Champions*
- *Moonshadow*
- *Elektra: Assassin*
- *Mr. Monster*
- *JSA*
- Other Justice Society stories
- *Marvel 1602* (for *CBG* #1602 ... where else?)

© Marvel Characters, Inc.

...and many more!

What series would you like to see Retroviewed? Tell us at *ohso@krause.com* and keep watching these pages!

| | LOOSE Near Mint | SLABBED CGC 9.4 NM |
|---|---|---|
| 78 | 35 | 135 |
| 79 | 35 | |
| 80 | 35 | 130 |
| 81 | 40 | 161 |
| 82 | 40 | 141 |
| 83 | 40 | 295 |
| 84 | 40 | 225 |
| 85 | 40 | 174 |
| 86 | 35 | 111 |
| 87 | 35 | 138 |
| 88 | 35 | 120 |
| 89 | 35 | |
| 90 | 35 | 167 |
| 91 | 35 | 144 |
| 92 | 35 | 132 |
| 93 | 35 | 125 |
| 94 | 500 | 1889 |
| ➥2nd New X-Men | | |
| 95 | 85 | 342 |
| 96 | 55 ▲ | 219 |
| 97 | 48 ▽ | 209 |
| 98 | 48 ▲ | 197 |
| 98/30 cent. | 125 | |
| 99 | 48 | 185 |
| 99/30 cent. | 125 | |
| 100 | 60 ▲ | 229 |
| 100/30 cent | 135 | 1538 |
| 101 | 55 ▽ | 231 |
| 102 | 28 △ | 132 |
| 103 | 28 ▽ | 123 |
| 104 | 28 ▲ | 105 |
| 105 | 28 △ | 94 |
| 105/35 cent. | 60 | |
| 106 | 28 ▽ | 92 |
| 106/35 cent. | 60 | |
| 107 | 28 ▽ | 111 |
| 107/35 cent. | 60 | |
| 108 | 35 | 132 |
| 109 | 30 ▽ | 108 |
| 110 | 20 | 73 |
| 111 | 20 ▽ | 74 |
| 112 | 20 △ | 73 |
| 113 | 20 | 80 |
| 114 | 20 ▽ | 90 |
| 115 | 20 | 80 |
| 116 | 16 △ | 69 |
| 117 | 16 ▲ | 57 |
| 118 | 16 ▽ | 52 |
| 119 | 16 ▽ | 50 |
| 120 | 28 ▽ | 123 |
| ➥1st Alpha Flight | | |
| 121 | 28 △ | 102 |
| 122 | 12 ▲ | 56 |
| 123 | 12 ▽ | 47 |
| 124 | 12 ▽ | 44 |
| 125 | 12 | 52 |
| 126 | 12 ▽ | 48 |
| 127 | 12 | 43 |
| 128 | 12 △ | 44 |
| 129 | 20 | 63 |
| 130 | 12 | 59 |
| 131 | 12 | 52 |
| 132 | 12 △ | 46 |
| 133 | 12 | 52 |
| 134 | 12 △ | 48 |
| 135 | 12 ▲ | 54 |
| 136 | 11 ▲ | 43 |
| 137 | 14 ▽ | 50 |
| ➥Phoenix dies | | |
| 138 | 8 ▽ | 33 |
| 139 | 11 ▲ | 45 |
| 140 | 11 △ | 40 |
| 141 | 11 ▽ | 54 |
| ➥Future Past | | |

### X-Men
MARVEL, 1991

| | | |
|---|---|---|
| -1 | 3 | |
| 1/Gatefold | 5 | |
| 1/All others | 3 | |
| 2-20 | 3 | |
| 21-24 | 2 | |
| 25 | 5 | |
| 25/Gold | 25 | |
| 25/Ltd. | 25 | |
| 26-29 | 2 | |
| 30 | 3 | |
| 31-49 | 2 | |
| 50 | 3 | |
| 50/Variant | 4 | |
| 51-62 | 2 | |
| 62/Variant | 3 | |
| 63-79 | 2 | |
| 80 | 3 | |
| 81-98 | 2 | |
| 99-100 | 3 | |
| 101-104 | 2 | |
| 105 | 3 | |
| 106-113 | 2 | |
| 114 | 5 | |
| 115-144 | 2 | |
| 145-147 | 3 | |
| 148 | 2 | |
| 149 | 3 | |
| 150 | 4 | |
| 151 | 3 | |
| 152 | 2 | |
| 153-157 | 3 | |
| 158 | 2 | |
| 159 | 3 | |
| Annual 1-3 | 3 | |
| Annual 1995 | 4 | |
| Anl 96-98 | 3 | |
| Anl 99-01 | 4 | |
| Ashcan 1 | 1 | |

### X-Men Alpha
MARVEL, 1995

| | | |
|---|---|---|
| 1 | 3 | |
| 1/Gold | 20 | |

### X-Men & The Micronauts
MARVEL, 1984

| | | |
|---|---|---|
| 1 | 3 | 12 |
| 2-3 | 2 | |
| 4 | 1 | |

### X-Men Omega
MARVEL, 1995

| | | |
|---|---|---|
| 1 | 6 | 24 |
| 1/Gold | 25 | |

### X-Men Prime
MARVEL, 1995

| | | |
|---|---|---|
| 1 | 5 | |

### X-Men: Road to Onslaught
MARVEL, 1996

| | | |
|---|---|---|
| 1 | 3 | 11 |

### X-Men Special Edition
MARVEL, 1983

| | | |
|---|---|---|
| 1 | 5 | 20 |

### X-Men Unlimited
MARVEL, 1993

| | | |
|---|---|---|
| 1 | 3 | 6 |
| 2-31 | 3 | |
| 32-43 | 4 | |
| 44-50 | 3 | |

### X-Men Unlimited
MARVEL, 2004

| | | |
|---|---|---|
| 1-3 | 3 | |

### X-Men vs. the Avengers
MARVEL, 1987

| | | |
|---|---|---|
| 1 | 4 | |
| 2-3 | 3 | |
| 4 | 3 | 9 |

### X-O Manowar
VALIANT, 1992

| | | |
|---|---|---|
| 0 | 4 | |
| 0/Gold | 5 | |
| 0.5 | 3 | |
| 1 | 3 | 23 |
| 2 | 3 | |
| 3 | 2 | 13 |
| 4-5 | 2 | |
| 6 | 2 | 13 |
| 7-24 | 2 | |
| 25 | 4 | |
| 26-43 | 2 | |
| 44-68 | 3 | |
| Yearbook 1 | 3 | |

### X-O Manowar
ACCLAIM, 1996

| | | |
|---|---|---|
| 1-21 | 3 | |
| Ashcan 1 | 1 | |

### X-Statix
MARVEL, 2002

| | | |
|---|---|---|
| 1 | 3 | 8 |
| 2-7 | 2 | |
| 8-25 | 3 | |

### X-Treme X-Men
MARVEL, 2001

| | | |
|---|---|---|
| 1 | 3 | 15 |
| 2-35 | 3 | |
| 36-39 | 4 | |
| 40-46 | 3 | |
| Annual 2001 | 5 | |

### Yang
CHARLTON, 1973

| | | |
|---|---|---|
| 1 | 4 | |
| 2-13 | 2 | |
| 15-17 | 1 | |

### Yogi Bear
DELL, 1961

| | | |
|---|---|---|
| 4-9 | 40 | |
| 10-11 | 55 | |
| 12 | 30 | |
| 13 | 55 | |
| 14-20 | 30 | |
| 21-31 | 20 | |
| 32-42 | 15 | |

### Yosemite Sam
GOLD KEY, 1970

| | | |
|---|---|---|
| 1 | 12 | |
| 2-5 | 9 | |
| 6-10 | 8 | |
| 11-20 | 5 | |
| 21-50 | 4 | |
| 51-81 | 3 | |

### Young Allies Comics
TIMELY, 1941

| | | |
|---|---|---|
| 1 | 11500 | |
| 2 | 3000 | |
| 3 | 2100 | |
| 4 | 3000 | |
| 5 | 1300 | |
| 6-8 | 875 | |
| 9 | 900 | |
| 10 | 875 | |
| 11-14 | 720 | |
| 15-20 | 615 | |

### Young All-Stars
DC, 1987

| | | |
|---|---|---|
| 1-3 | 3 | |
| 4-31 | 2 | |
| Annual 1 | 2 | |

### Youngblood
IMAGE, 1992

| | | |
|---|---|---|
| 0 | 2 | |
| 0/Gold | 4 | |
| 1-4 | 3 | |
| 5 | 2 | |
| 6 | 4 | |
| 7-10 | 3 | |
| Yearbook 1 | 3 | |

### Youngblood
IMAGE, 1995

| | | |
|---|---|---|
| 1-15 | 3 | |

### Young Justice
DC, 1998

| | | |
|---|---|---|
| 1 | 4 | |
| 2-49 | 3 | |
| 50 | 4 | |
| 51-55 | 3 | |
| 1000000 | 3 | |
| Giant Size 1 | 5 | |
| Special 1 | 4 | |

### Young Love
DC, 1963

| | | |
|---|---|---|
| 39 | 30 | |
| 40-50 | 24 | |
| 51-70 | 20 | |
| 71-90 | 14 | |
| 91 | 10 | 56 |
| 92-100 | 10 | |
| 101-106 | 7 | |
| 107 | 25 | 105 |
| 108-114 | 20 | |
| 115-126 | 12 | |

### Young Men
MARVEL, 1950

| | | |
|---|---|---|
| 4 | 120 | |
| 5-10 | 70 | |
| 11-23 | 52 | |
| 24 | 1600 | |
| 25 | 775 | |
| ➥Cap, Namor origin | | |
| 26-27 | 750 | |
| 28 | 25 | |

### Young Romance
DC, 1965

| | | |
|---|---|---|
| 125 | 42 | |
| 126-140 | 18 | |
| 141-150 | 15 | |
| 151-159 | 12 | |
| 160-170 | 10 | |
| 171-177 | 9 | |
| 178 | 9 ▽ | 107 |
| 179-197 | 9 | |
| 198 | 20 | |
| 199 | 20 | 92 |
| 200-201 | 20 | |
| 202-208 | 8 | |

### Y: The Last Man
DC, 2002

| | | |
|---|---|---|
| 1 | 30 | 32 |
| 2 | 15 | |
| 3 | 5 | |
| 4 | 4 | 5 |
| 5 | 4 | |
| 6-24 | 3 | |

### Zero Hour: Crisis in Time
DC, 1994

| | | |
|---|---|---|
| 4-2 | 2 | |
| 1 | 3 | |
| 0 | 2 | |
| Ashcan 1 | 1 | |

### Zip Comics
M.L.J., 1940

| | | |
|---|---|---|
| 1 | 3500 | |
| 2 | 1600 | |
| 3 | 1250 | |
| 4 | 900 | |
| 5 | 900 | 2133 |
| 6 | 750 | 1800 |
| 7-8 | 750 | |
| 9 | 800 | |
| 10 | 750 | |
| 11-17 | 600 | |
| 18 | 625 | |
| 19 | 600 | |
| 20 | 900 | |
| 21-26 | 540 | |
| 27 | 800 | |
| 28-30 | 540 | |
| 31-40 | 375 | |
| 41-47 | 280 | |

### Zoo Funnies
CHILDREN COMICS, 1945

| | | |
|---|---|---|
| 1 | 120 | |
| 2 | 70 | 116 |
| 3 | 70 | |
| 4-6 | 60 | |
| 7-9 | 52 | |
| 10-12 | 40 | |
| 13-15 | 38 | |

### Zoo Funnies
CHARLTON, 1953

| | | |
|---|---|---|
| 1 | 42 | |
| 2 | 30 | |
| 3 | 24 | |
| 4-7 | 20 | |
| 8-13 | 32 | |

### Zoo Funnies
CHARLTON, 1984

| | | |
|---|---|---|
| 1 | 2 | |

### Zorro
DELL, 1959

| | | |
|---|---|---|
| 8 | 75 | |
| 9 | 70 | |
| 10 | 65 | |
| 11 | 70 | |
| 12 | 68 | |
| 13-15 | 65 | |

### Zorro
GOLD KEY, 1966

| | | |
|---|---|---|
| 1 | 70 | 148 |
| 2-3 | 38 | |
| 4 | 38 | 88 |
| 5-6 | 34 | |
| 7 | 34 | 80 |
| 8-9 | 28 | |

### Zorro
MARVEL, 1990

| | | |
|---|---|---|
| 1 | 3 | |
| 2-12 | 2 | |

### ZZZ
ALAN BUNCE, 2000

| | | |
|---|---|---|
| 1 | 3 | |

World's Zzz $

## Tony's Back Page

### You're wrong if you believe that ...

**... Steve Ditko pencilled and inked both stories in *Amazing Spider-Man* #8** (Jan 64). Due to space limitations in Craig "Mr. Silver Age" Shutt's *ASM* "Retroview" for ***CBG*** #1595, Jack Kirby's art credit wasn't listed for the back-up story. Ditko *did* pencil and ink the 17-page lead story, "The Terrible Threat of the Living Brain," but it was *Kirby* who pencilled "Spider-Man Tackles The Torch." However, Ditko *did* ink that six-page story, one of the mere handful of times the two titanic talents were teamed.

*(Think I'm wrong about something? **CBG** columnist or reader, don't be shy about telling me. I'll make room for the comments in future **Tony's Tips** columns.)*

***— Tony Isabella***

| | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Morbius appears | Battles Gemini | Man-Wolf appears | | | | Battles The Man-Elephant | | | | Fights The Seeker | | Battles Torque, Shade | | Double-sized |
| | DEC 80 | JAN 81 | FEB 81 | MAR 81 | APR 81 | MAY 81 | JUN 81 | JUL 81 | AUG 81 | SEP 81 | OCT 81 | NOV 81 | DEC 81 | JAN 82 | FEB 82 |
| NM Price | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 | $2 |

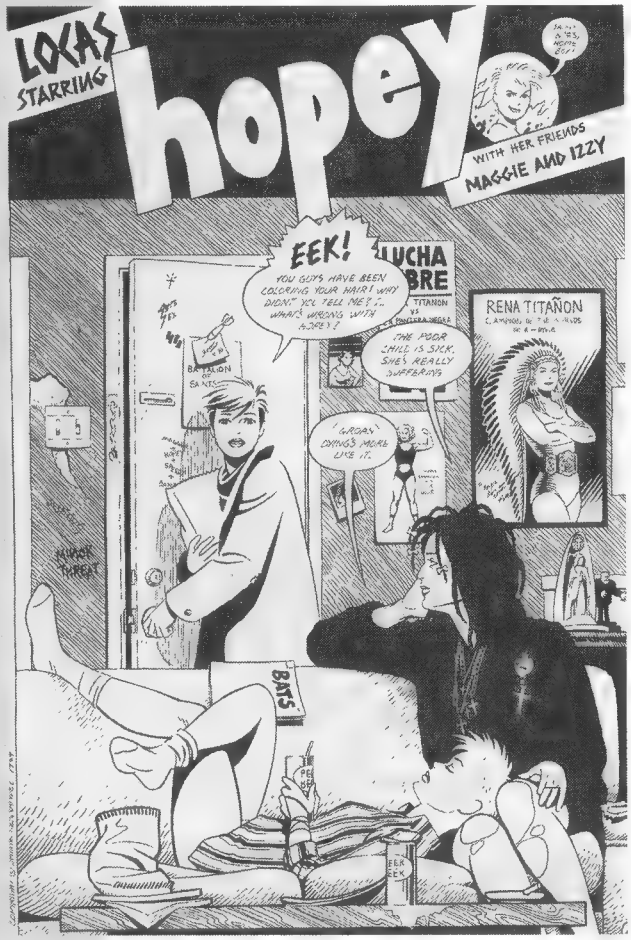
## Crazy for *Locas*

# A Hernandez hullabaloo

by **HEIDI MACDONALD**

I think it's time to make a stand about something once and for all. My favorite comic-book series of all time is *Love and Rockets* by Gilbert and Jaime Hernandez. It's not that I don't have other darlings; works by Carl Barks, Milton Caniff, Alan Moore, Grant Morrison, and various others have almost equal spots in my heart.

But in very personal terms, nothing means as much to me as *Love and Rockets*. From the very first issue in 1981, I felt as if this was my comic, that dealt with *my* life and my emotions. The people were real, snatched from the vistas of people I saw on the streets around me, and captured with a verisimilitude that, like the greatest art, captures the essence of a thing perfectly by omitting as much as it shows.


LOCAS STARRING
hopey
WITH HER FRIENDS MAGGIE AND IZZY
EEK!
YOU GUYS HAVE BEEN COLORING YOUR HAIR! WHY DIDN'T YOU TELL ME? ... WHAT'S WRONG WITH HOPEY?
THE POOR CHILD IS SICK. SHE'S REALLY SUFFERING
LOCAS DYINGS MORE LIKE IT.
RENA TITAÑON
BATS

The work of two incredibly talented brothers, *Love and Rockets* was the unique synthesis of their separate but connected world views. (A third brother, Mario, contributes occasionally.) Elder brother Gilbert was a bit more novelistic, with Garcia Marquez-like sagas of impoverished South American towns and the obsessive cast of characters who live, love, and die on its dusty streets. Jaime, a few years younger, was known as the "artist" of the two, with an ability to draw cute girls who were still some of the most fully realized characters ever in comics. His stories were a little more narrowly focused, following the lives of two punk rockers from the barrio, Maggie and Hopey.

Last year, Fantagraphics put together a deluxe hardcover edition of all of Gilbert's core stories in a 500+ page volume called *Palomar*. It was truly one of the best comics I have ever read and brought tears to my eyes on more than one occasion.

Now, it has been matched by *Locas*, a companion 780-page collection of Jaime's Maggie and Hopey stories.

Before I go on, you have to understand one thing: Jaime is one of the greatest comic-book artists of all time. There's seemingly no emotion, no matter how fleeting, that he can't draw. Every gesture, every nuance of real life is there on the page. Above that, his black-and-white art is unsurpassed, using multiple layers of contrasting line weight and shading. Perhaps only Alex Toth ever spotted his blacks better than Jaime.

But it isn't just about pretty art. It's hard to boil down almost 800 pages of storytelling in a magazine column, but here's my stab at it.

When we first meet Maggie and Hopey, they

are young punk rockers in some unnamed city that seems to be Southern California and could probably be LA. Believed to be lovers by the folks around them, Jaime holds off on revealing the truth about their relationship for quite some time. Maggie is bisexual, and her dream in life is to become a "pro solar mechanic" like her hero and crush, Rand Race. Pro-solar mechanics are glamorous Mr. Fix-its who go around the world repairing rocket ships and the like. Meanwhile, Hopey, who is more clearly gay, is in a punk band, playing in dives and hanging around with a ragtag bunch of impoverished kids with big dreams.

The first full-length Maggie and Hopey story, called simply "Mechanics," introduces a quasi-pulp world of dinosaurs, barbarian women, and revolutions. While in the jungles of Zhato helping Race fix a crashed rocket ship, Maggie has adventures of the most picaresque kind, including meeting Rena Titañon, a former women's wrestling champ who is practically worshipped as a goddess in the Southern Hemisphere.

After this story, Hernandez focused on Maggie's love life for the next few stories, showing her looking for love in all the wrong places by falling for various dashingly unattainable guys (like Race and a runaway convict named Casey, as well as Speedy Ortiz, a handsome vato in a gang). Along the way, she and Rena get lost in the desert and have other adventures.

And then, about five years after it started, Hernandez did something that was the indie comics equivalent of Hal Jordan getting the boot as Green Lantern: Maggie gained weight. And never lost it.

To put this in context, one must understand Hernandez' genius. Jaime is one of only two artists who I can think of — Terry Moore is the other — who has the drawing skills and the understanding of his characters to draw them five pounds heavier or five years younger. Across the 800 pages of *Locas*, we see Maggie, Hopey, and the rest of the sprawling cast in endless variations of hairdos, costume, and weight gain. And, because we know them so well, a character gaining weight or looking haggard is as alarming as it is when it happens in real life to a friend. Even details of costume tell everything about a character, from the ratty bathrobe affected by the mentally unstable Izzy Ortiz to the Doc Martens affected by most of the punkers.

Maggie's weight gain signaled the end of her as a comic-book pin-up girl, as atypical as she was in all regards. It also ended Hernandez' interest in a fantastic world of pulp adventure. The "Locas" stories became increasingly realistic, firmly routed in the mundane affairs of people without much money just trying to survive in a hostile world. New characters — Doyle (a stoner-type white guy with a stripper girlfriend) and Ray Dominguez (a sincere Hispanic artist who wins Maggie's affections for a time) were introduced.

The one exception to the no-fantasy rule was — oddly enough — women's wrestling. Maggie's aunt is Vicki Glory, a famous female wrestler from Texas. These women are based on an era long before the present day, when every female wrestler has the physique and implants of a *Playboy* model. Jaime's wrestlers are based on old-timers like the Fabulous Moolah and Wendi Richter: big, athletic women who are as tough as the men and aren't afraid to duke it out in the ring. Jaime weaves as many angles as Vince McMahon in his prime here, with real-life feuds and in-ring action blending. As a long-time wrestling fan, I always enjoyed this aspect of the series, even though I found it amusing that it was the only element of the earlier, more fantastic stories to survive Jamie's maturing sensibilities.

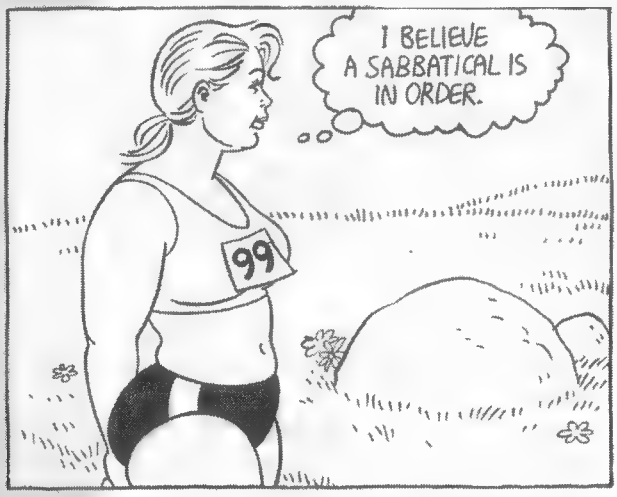
Around this time, he also produced what many people think is his masterpiece (and some consider to be among the greatest comics of all times): "The Death of Speedy." In this story, Maggie's hottie of a sister, Esther, comes to visit from Dairytown, a boring town to the north — and her affair with Speedy, one of the men Maggie has idolized all these years, sets off gang warfare. In Hoppers 13, the barrio of *Love and Rockets*, everyday dramas become as epic as any cosmic saga, because the struggle is so primal, so brutally real. Jaime's art reaches a peak of lush economy here, the contrast in a single black and white panel capturing an entire world of dashed hopes and bottled-up emotion.

After this epiphany, the old gang fractured a bit. Maggie found happiness with Ray for a while, while Hopey went on an endless road trip with her ragtag band of crazed misfits. And things happened that weren't always pleasant or expected — Hopey got pregnant after a night of horseplay went wrong. Maggie, in desperate straits in a town far from home, became a prostitute for a while.

I found these stories disillusioning — exactly the effect they were intended to have. And here I should mention what some think is the

**Every gesture, every nuance of real life is there on the page.**

**Above that, his black-and-white art is unsurpassed, using multiple layers of contrasting line weight and shading.**




**Jaime Hernandez is one of only two artists who I can think of — Terry Moore is the other — who has the drawing skills and the understanding of his characters to draw them five pounds heavier or five years younger.**

central flaw of *Love and Rockets*. When the comic book first began, people — myself included, probably in the very pages of *CBG* — were falling all over themselves to say how strong the female characters of the Hernandezes were. In truth, the book has as many female fans as male fans, and I was not the only burgeoning punk rockette who thought Maggie and Hopey were emblems.

However, with the distance of a few years, I would argue that Jaime Hernandez' women are, in fact, strongly drawn characters — more real than some actual people I know — but flawed and *far* from strong. Maggie's entire story is of her own struggle with her heart, denying the love of her life, Hopey, to run after a series of mirage-like Prince Charmings. Rand Race, her love interest of the early issues, never reappears, but his shadow is felt. Most of the women in *Love and Rockets* are victims — usually of their own wayward emotions and inability to do anything right. Or, as the character Kiki puts it in a tale called "In the Valley of the Polar Bears": "The poor magpie. But I guess she wouldn't be happy if she wasn't going around in circles, eh?"

But, then, a book all about happy relationships would be pretty boring, wouldn't it? If, in the end, *Locas* is a soap opera, it's the most exalted soap opera possible. Jaime's grasp of regret and longing is acute. His characters never give up pursuing their dreams, but achieving them is far beyond their pitiful resources. Yet we sympathize with them every step of the way.

*Locas* is much like the best fiction, as the characters long for a return to a more innocent, simpler time, when punk rock ruled — although, as the constant flashbacks show, those innocent times were just as dangerous and heartbreaking as the present day.

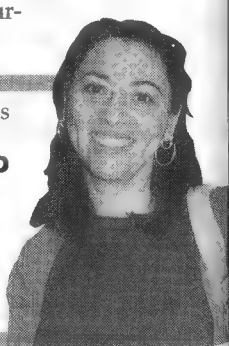
Through it all, there's Maggie and Hopey. Maggie is as well-drawn a character as has ever appeared in comics, with her spunky outlook and tendency to think with her heart. Hopey is more mysterious. While Maggie shows the march of time — gaining weight, cellulite, and a few wrinkles — Hopey is an eternal sprite, more bogart than human, a kind of avatar of punk rock spirit. She's also more unknowable than Maggie; I never truly understood her. While I couldn't help but admire her rebellious spirit, I couldn't understand why she was always so angry — and that anger caused more problems than it could ever solve.

On a more personal level, looking at this compendium, I was kind of shocked at how many panels had wormed their way into my consciousness. It's hard to over-emphasize how important this book was to me and how influential it was. To this day, I try to get my shirt collar to stand up like Terry Downe's and wish I looked as good in heels and a pegged skirt as everyone from Maggie to Vicki. A single panel of Hopey standing by a trash dump while her guitar burns remains burned into my brain as the perfect symbol of disappointment.

When I moved to southern California in the '80s, I was lucky enough to get to be friends with both Jaime and Gilbert Hernandez. Poor Jaime. Every time I saw him, I would ask when Race was coming back. "He's never coming back, Heidi," he told me time and time again, but I never believed him.

Comics are a medium that's made for fantasies and nostalgia. I'm surely as nostalgic for *Locas* as any fan is for The X-Men or The Legion. But the great art of Jaime Hernandez is that his fantasy is its own nostalgia. In the long-ago world of Maggie, Hopey, Race, and Speedy, everything is possible. As the stories play themselves out in the dusty barrios and dark rock clubs of Los Angeles, the characters learn, as the reader must, that a lot of things are possible, but not all of them are pleasant, and not everyone is going to make it to see them happen. Maggie's life remains complicated and ambiguous, and there's no just writing "The End" to tie everything off.

*Locas* and *Palomar* are at the peak of comics as art, as tender and shocking as real life but captured with art that has never been surpassed. Miss them at your own risk.



Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comixace@aol.com**!

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# Convention Calendar

## The most complete listing of comics events anywhere!

To have your event included, fax your listing to Mary McCarville at CBG Con Calendar, (715) 445-4087. The e-mail is showscalendar@krause.com.

### California

**Every Wed and Sat CA,** City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

**Sep 26 CA,** Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Convention Ctr. 700 W. 32nd St., SH: 10am-5pm. Bruce Schwartz, 1821 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

**Oct 29-31 CA,** Santa Rosa. Sports Cards, Toys & Comic Book Expo, Fairgrounds. 101 N. exit Hwy. 12 E. DK Events, PH: 707-217-1492.

**Nov 21 CA,** Glendale. 9th Annual Dragonfest, Civic Auditorium. 1401 N. Verdugo Rd., SH: 10am-5pm, A: $15., under 3 free. PH: 800-332-3330 ext. 112.

**Nov 21 CA,** Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Convention Ctr. 700 W. 32nd St., SH: 10am-5pm. Bruce Schwartz, 1821 W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

### Connecticut

**Sep 19 CT,** East Hartford. Comic Book, Toy, Yu-Gi-Oh & Collectible Show, Elks Lodge. 148 Roberts St., SH: 10am-3pm, T: 40, F: $40. for 1, $70. for 2, A: .99. Cliff, PH: 860-582-1012.

**Oct 3 CT,** East Hartford. Comic Convention, Holiday Inn. 363 Robert St., SH: 11am-5pm, T: 25, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

### Delaware

**Sep 26 DE,** Newark. Sports Card, NASCAR, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

**Oct 24 DE,** Newark. Sports Card, NASCAR, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

### Florida

**Sep 26 FL,** Jacksonville. Collectibles Show, Holiday Inn. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 40, A: free. CCC Promos., PH: 954-579-7398.

**Oct 2-3 FL,** Fort Lauderdale. South FL Collectible Show, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 65, A: $6., $10. 2 day pass. CCC Promos., PH: 954-579-7398.

**Oct 3 FL,** Jacksonville. Collectible Show, Holiday Inn at Bay Meadows. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 20-80, A: free. CCC Promotions, Charles, PH: 954-579-7398 or 718-449-2375.

**Oct 5 FL,** Fort Lauderdale. Tues. Night Collectible Show, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 5pm-9pm, A: free. Charles Cerrito, PH: 954-579-7398 or 718-449-2375.

**Oct 9-10 FL,** Orlando. Buck Rogers 25th Anniversary Reunion, Radisson Barcello Hotel. SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 33, A: $9. per day, $15. 2-day pass, $5. college. Charles Cerrito, PH: 954-579-7398 or 718-449-2375.

**Oct 24 FL,** Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-4pm, T: 30, A: free. CCC Promos., PH: 954-579-7398.

### Illinois

**Sep 26 IL,** Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

**Sep 26 IL,** Arlington Heights. Comic Book Convention, Park Plaza. 75 W. Algonquin, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

**Oct 3 IL,** Chicago. Comic Book Marketplace, Embassy Suites. 511 N. Columbus Dr., SH: 10am-4pm, F: $70.-95., A: $4. Chicago Comic Conv., Raphe Cheli, 2519 N. Kimball Ave. #2, Chicago, IL 60647. PH: 773-297-6077.

**Oct 9 IL,** Orland Park. Toys, Diecast, Comics, Sports & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

**Oct 14-17 IL,** Rosemont. International Hobby Expo, Donald E. Stephens Conv. Ctr. PH: 877-864-6229.

### Indiana

**Oct 2 IN,** Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

**Oct 10 IN,** Indianapolis. Comic Book & Anime Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 75-6', F: $70. for 1, $125. for 2, $180. for 3, A: $4. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

**Oct 16 IN,** South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 45-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

**Nov 6 IN,** Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

**Dec 4 IN,** Highland. Comic Book & Sports Card Show, Lincoln Ctr. 2450 Lincoln St., SH: 10am-4pm. PH: 219-662-8029.

**Dec 5 IN,** Indianapolis. Comic Book & Anime Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 75-6', F: $70. for 1, $125. for 2, $180. for 3, A: $4. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

### Iowa

**Oct 17 IA,** Urbandale-Des Moines. Comic Book Marketplace, American Legion Hall. 6805 Douglas Ave., SH: 10am-5pm, A: free. Mark Metz, 3420 Cottage Grove, Des Moines, IA 50311. PH: 515-274-2797.

**Oct 23-24 IA,** Ames. Sports Card & Comic Book Show, North Grand Mall. 2801 Grand Ave., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 36-6', F: $40. for 1, $70. for 2, $90. for 3., A: free. Doug Clark, 1025 Lincoln Way, Ames, IA 50010. PH: 515-239-3979 or 233-6028.

### Kansas

**Nov 21 KS,** Lenexa-Kansas City. ComicCon, Radisson Hotel. 12601 W. 95th St., SH: 10am-4pm, A: free. Ken, PH: 206-666-6278 or Alan, PH: 309-657-1599.

### Massachusetts

**Sep 25 MA,** Boston. Comic Book & Toy Spectacular, Radisson Hotel. 200 Stuart St., SH: 10am-4pm, T: 100, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

**Oct 3 MA,** South Attleboro. Comic Book, Toys, Non-Sport Cards & Coll. Show, K of C. 304 Highland Ave., SH: 10am-3pm, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

**Oct 24 MA,** Boston. Comic Book & Toy Spectacular, Radisson Hotel. 200 Stuart St., SH: 10am-4pm, T: 100, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

### Michigan

**Sep 26 MI,** Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

**Dec 5 MI,** Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

### Minnesota

**Oct 9-10 MN,** St. Paul. MCBA Fallcon, State Fairgrounds-Education Bldg. 1372 Cosgrove Ave., SH: 10am-5pm, A: $9. for 2 days, $8. with food shelf donation. Midwest Comic Book Assoc., Brian Wilson, 5013 Grafton Ave. N., Oakdale, MN 55128. PH: 651-770-6828

### Missouri

**Oct 17 MO,** Shrewsbury. Comic Book & Toy Show, American Legion Post 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

**Oct 30 MO,** St. Charles. Red K 1 Day Comic Book & Toy Show, Heart of St. Charles Banquet Ctr. 1410 S. 5th St., SH: 10am-4pm, T: 100-8', F: $75. for 1, $50. ea. add'l., A: $3., under 10 free. Michael Hetzler, 1325 N. 2nd St., St. Charles, MO 63301. PH: 636-940-1244 or 877-744-3391.

### Nebraska

**Nov 7 NE,** Lincoln. Comic Book Convention, Best Western Villager Courtyard & Gardens. 5200 O St., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

### New Jersey

**Sep 26 NJ,** Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365.

**Oct 1-3 NJ,** East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hours, T: 50-8', F: $165. for 1, $310. for 2, $450. for 3, A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

**Oct 3 NJ,** Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

**Oct 8-9 NJ,** Mount Laurel. Philly Non-Sports Card Show, Enterprise Center. Burlington Cty. College, 3331 Rt. 38, SH: Fri. 2pm-8pm, Sat. 10am-4pm, T: 100, A: $5., under 12 free, $8. for 2-day ticket. PH: 215-637-5744.

**Oct 10 NJ,** Bordentown. Comic Book & Sports Card Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45. A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

**Oct 15-17 NJ,** Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 150-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

### New York

**Sep 18-19 NY,** New York City. Big Apple Comic Book, Art & Toys Show, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat.

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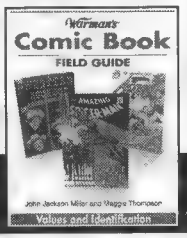


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**Sep 19 NY,** Huntington. Long Island Paper & Ephemera Show, Camelot Hall. 585 Broad Hollow Rd., SH: 9am-3:30pm, F: $125. Flamingo Promos., PO Box 57. Northport, NY 11768. PH: 631-261-4590.

**Oct 2 NY,** New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $5. Gary Lyons, PH: 718-972-3872.

**Oct 3 NY,** Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

## North Carolina

**Sep 17-19 NC,** Wilmington. Comic Book, Sports Card & Collectibles Show, Independence Mall. Oleander Dr., T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

**Sep 25-26 NC,** Asheboro. Comic Book, Sports Card & Collectibles Show, Randolph Mall. Hwy. 64 E., T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

**Oct 15-17 NC,** High Point. Comic Book, Sports Card & Collectibles Show, Oak Hollow Mall. I-40 exit 196, T: 60. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-5797 or 446-5089.

## Ohio

**Sep 18-19 OH,** Columbus. Comic Book, Toy & Hot Wheels Show, Veterans Memorial. 300 W. Broad St., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 500-6', F: $50., A: $5. Bill Kazlausky, PH: 614-577-0220 or James Ford, PH: 614-264-8726.

**Sep 26 OH,** Cleveland. Comic & Sci-Fi Con, Knight's Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-3pm, T: 35-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

**Oct 10 OH,** Canton. Comic Book & Sci-Fi Conv., Four Points Sheraton. I-77 exit 109 (Everhard Rd.), SH: 10am-3pm, T: 27-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

**Oct 24 OH,** Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $65., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

## Oregon

**Oct 10 OR,** Portland. Comic Book Show, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 100 Winning Way, SH: 10am-5pm, T: 185, F: $85, A: $6. Second Genesis Ltd., Richard Finn, 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

## Pennsylvania

**Sep 19 PA,** Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Holiday Inn-Greentree. 401 Holiday Dr., I-279 exit 4 (Mansfield Ave.), SH: 10am-3pm, T: 30-8', F: $60., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

**Oct 3 PA,** Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

## South Carolina

**Nov 27 SC,** Greenville. Comic Book & Sports Card Show, Quality Inn & Stes. 1314 S. Pleasantburg Dr., SH: 10am-4pm, A: $1. Rick Fortenberry, PH: 704-424-3453 or Tom Waldrop, PH: 864-244-7424.

## Tennessee

**Sep 26 TN,** Knoxville. Comic Con, Holiday Inn. Cedar Bluff Rd., I-40 exit 378, SH: 10am-4pm, T: 40-6', A: $2. Steve, PH: 865-455-8410.

**Oct 9-10 TN,** Nashville. Comic Book, Toy & Anime Show, State Fairgrounds. T: 100, A: $5. Music City Conventions, PH: 615-855-1500.

**Oct 15-17 TN,** Morristown. Collectibles & Sports Card Show, College Square Mall. 2550 E. Morris Blvd., SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 40-8', F: $75., A: free. K2 Promos., Freddie Campbell, 1778 Upper Rinehart Rd., Dandridge, TN 37725. PH: 865-397-7332.

## Texas

**Oct 16 TX,** Austin. Collectibles Show, Holiday Inn South. 3401 S. IH-35 (Woodward Dr.), SH: 9am-3pm, T: 66, A: $2. Kenny's Collectibles, 440 E. St. Elmo #400, Austin, TX 78745. PH: 512-748-9718 or Bob, PH: 512-244-2548.

**Nov 13 2004 TX,** San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

## Virginia

**Oct 10 VA,** Tysons Corner. Comic Book, Card & Toy Show, Doubletree Hotel. 7801 Leesburg Pike, Falls Church, VA, SH: 10am-4pm, T: 80-6', F: $95. for 1, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Capital Associates. PH: 703-912-1993.

## Washington

**Sep 12 WA,** Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 80-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 206-365-1207.

## Wisconsin

**Sep 19 WI,** Madison. Comic Book Convention, Quality Inn. 4916 E. Broadway, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

**Oct 3 WI,** West Allis. Comic Book & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 10am-4pm, A: $2. Clayton Dietl, PH: 414-328-3675 or Henry, PH: 414-449-1760.

**Dec 5 WI,** West Allis. Comic Book & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 10am-4pm, A: $2. Clayton Dietl, PH: 414-328-3675 or Henry, PH: 414-449-1760.


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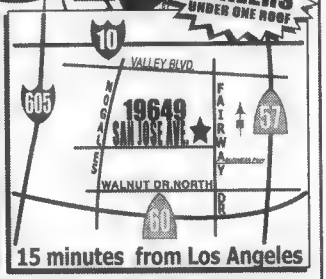


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***- Mike Curtis***

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# A LETTER TO OUR READERS

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## Good example

It was my stunned pleasure to receive the first "Women of Distinction" Award from the Friends of Lulu at Comic-Con International: San Diego this year. The group's goals include increasing female readership of comics, promoting work of women in comics, offering networking opportunities and general support to women in comics, and facilitating communication among women and men who share the organization's purpose.

In accepting the award, as Peter David notes in his column this issue, I spoke of the woman of distinction who remains one of my primary influences: Carol Kalish. Carol was born Feb. 14, 1955, and died Sept. 5, 1991, and many in today's comics world never had a chance to meet her during her 36 years, though she had become Marvel's vice president of new product development. Nevertheless, her example of professionalism illuminated the world of comics, even as she reveled with partner Richard Howell in a world filled with Disney, dinosaurs, cats, Kirby, and comics. (By the way, Peter maintains his own memorial of Carol at *http://peterdavid.mainalist.com/archives/001238.html*, and I commend it to your attention.)

Here's the point. With her college degree in geology, with a stammer, with dyslexia, camera-shy, with a dislike for business garb — how did she set her sights? She didn't say, "Oh, I can't work in public relations. I stammer and I don't like to have my photo taken," or, "I'd like to formulate business plans, but it's hard for me to read and write," or, "There's no point in going after a job in New York City with Marvel Comics because I'm more comfortable in bluejeans." She knew how to achieve her goals without excuses — and how to achieve them with energy, imagination, determination, and effervescent glee.

In short, she was a Woman of Distinction whose powers to inspire were not limited to a single gender. Her example remains as a goal for all of us to reach.

CBG Editor
**Maggie Thompson**

Maggie

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# OH, SO? LETTERS FROM OUR READERS

### MADE FOR ONE PERSON

***Mauricio Heilbron Jr. MD***
*Chief of Surgery*
*St. Mary Medical Center*
*1045 Atlantic Ave., Suite 1002*
*Long Beach, CA 90813*

I have just returned from seeing *Spider-Man 2*, and there is a giddy, gleeful expression pasted across my face. I loved every frame of the film, as if the filmmakers made the film specifically for one person: me.

Like most of you, I have read comics my whole life. I can't remember a time when they weren't around. I was voracious, reading not only my beloved Marvels, but also DCs, Disneys, Archies … even going through my mom's "Richie Rich" comics, while having cereal in the mornings before school.

Beginning at a young age, I made sure I got each and every Spider-Man comic book, asking my parents to take me to the local drugstore, where I carefully selected my books from those wire spinning racks emblazoned with the words "Hey kids! Comics!" When that team of

new X-Men showed up around 1975, in that nice fat "Giant Size" issue, I was in fifth grade: the perfect age to begin getting lost in that universe. I would try and keep up with Batman and Superman, as well, along with most of the rest of the Marvel line.

But Spidey was my guy. I loved Spider-Man.

He's a guy I grew up with. I am as familiar with his life as I am with my own. Aunt May, Uncle Ben, Gwen, Harry, Ned, Betty, JJJ, MJ, Robbie: They're almost real to me. I can still remember when Gwen died. I can still remember the Goblin coming back. I can still remember Peter gradually falling in love with Mary Jane. I, like many other pre-adolescent boys, heavily identified with the trials and tribulations of Peter Parker. He didn't come from another planet. He was a kid. Sort of like me.

I spent hours, if not days, reading and re-reading those treasured volumes.

I have every single Spider-Man comic book, going all the way back to the very first issue. (*Amazing Fantasy* #15 eludes me at this time … still waiting for the lottery to hit …) My mom and dad were smart enough not to throw them away. Boy, do they look pretty smart now, huh?

I turned 40 this year and I still enjoy getting lost in that universe of comics from time to time. As they say, things have changed. I'm currently the Chief of Surgery at the second largest hospital in Long Beach, Calif. I'm a vascular surgeon who also does general surgery and trauma surgery. It's not as if I can sit down and read a stack of comics, after coming in from playing kickball, before eating a Fudgsicle or two, as I did back in the mid-'70s.

Nevertheless, after high school, college, medical school, a surgery residency, and a vascular surgery fellowship, Spider-Man and I somehow grew up together.

I ended up needing glasses. Peter Parker wore glasses. I did pretty well in school, as did he. I married a sassy, gorgeous redhead. (In the comics, Peter and Mary Jane got married.) My wife even has an Aunt May.

I don't have any super-powers, at least none that I'm aware of, but my job *does* allow me to do good deeds from time to time.

Original art from an *Ultimate Spider-Man* comic book hangs on a wall in my office. One of my patients gave me a Spider-Man statue for my desk. When I was delinquent in providing a photograph for the hospital display case, where all the Department Chairs are listed, a staff secretary instead put up a black-and-white drawing of none other than our favorite wall-crawler.

Yes. I'm a Spider-Geek.

Fifteen months ago, for the first time, I became a dad. My wife and I were lucky enough to adopt a beautiful newborn boy.

We named him Benicio Andres.

My boy Ben. My son.

A son that, for the longest time, I thought I'd never have.

No specific reason why we named him "Ben."

My wife picked the name out, and we used "Benicio" (instead of the more traditional "Benjamin") to link him to my name, Mauricio.

Since the beginning, "Ben" just sounded right.

Something dawned on me, which has led me to put these thoughts to paper. If you have any familiarity with the Spider-Man mythos, it's already probably dawned on you.

The concept of adoption — of parental loss, of childhood abandonment, of being an orphan — runs very strong through the mythology of comics. I wasn't as aware of it as I am now, for obvious reasons.

Take the legend of Superman, arguably a modern myth in and of itself. His adoptive parents made him who he was, just as much as his Kryptonian genetics. He's as much Ma and Pa Kent as he is Jor-El and Lara. Maybe more.

Bruce Wayne was orphaned, as well. Raised by good old Alfred. And then adopted the kid who became Robin.

Many of the X-Men characters were abandoned by their parents, Xavier's Academy being their surrogate family.

Then we come to Spider-Man.

As you all know, Peter was orphaned as a young child and raised — essentially, adopted — by his aunt and uncle. It was the death of his uncle, at the hands of a common thief, that drove Peter into becoming the hero we all know and love.

His uncle's name: Ben.

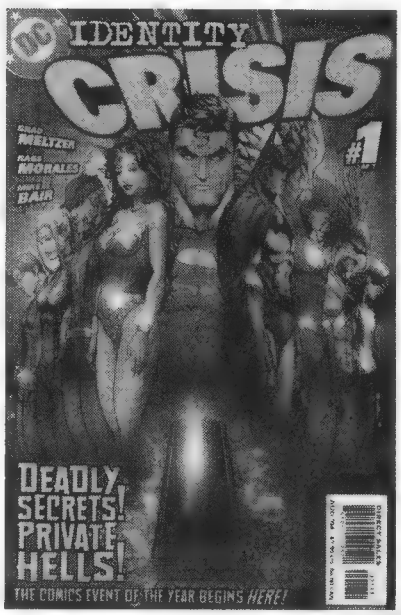
## CRISIS, INDEED

***Darren Smith***
*Hooksett, NH*

I am writing in response to the recent DC Comics "summer event" series, *Identity Crisis*. This series has been extensively advertised and built up for quite a while, because it was to bring about "major changes" in regard to the DC universe. I can emphatically say, after #2, that it certainly *has* brought about a major change …

I have been reading DC comic books for more than 25 years now and *never* — in all those years — have I ever ripped up a comic book — *any* comic book — after reading it. But this series *has* certainly changed that. It has also changed my attitude about reading any other upcoming "DC Comics events."

*[**Spoiler Warning:** This letter goes into details about the series' plot.]* I did not like the fact the Sue Dibny was killed in #1. Ever since Iris Allen



## WHO ARE YOU AND WHO ARE YOU WITH?

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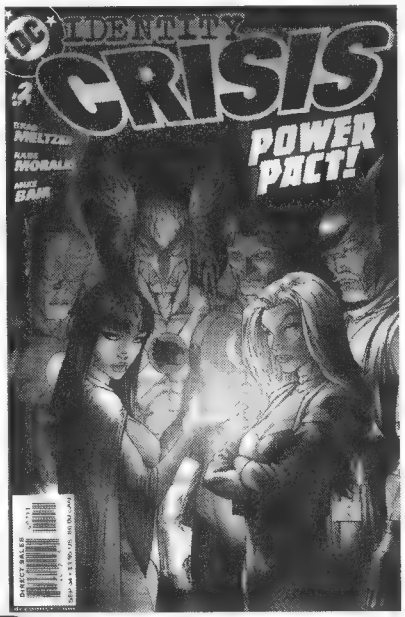
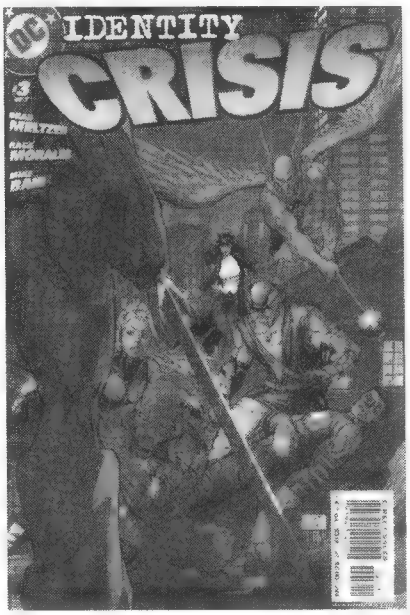
"died," though, I have grown almost accustomed (numb?) to these sad attempts at "cataclysmic events" — even though I don't like or agree with them. Issue #1 was *technically* well-written … but a bad story concept technically well-written is still a bad story. I did go ahead and pick up *Identity Crisis* #2 to see how the heroes would resolve the issue about Sue Dibny … but that story in #2 went way, way too far. That is why my copy of that comic book is now in pieces.

As absurd as it sounds, I think that DC Comics needs to be reminded that these are, in fact, *make-believe* stories. There is no man "who can leap tall buildings in a single bound." There is no man who is "faster than a speeding bullet." There is no man who is "more powerful than a locomotive." There is *no such thing* as super-heroes. The world of Superman, Flash, Batman, and Green Lantern does *not* exist … *and therein is the very attraction of these super-hero stories.*

Kids — *and kids at heart* — read super-hero stories *to imagine a world that is not like our own.* The very premise — the very success — of Superman, Flash, and Green Lantern is the idea that a hero could exist *who could make the world right*, stop the wrongs from happening, and make the right decisions that would really *earn* him the title "super-hero." Is *that* not the fundamental concept of the *super-hero*? Is *that* not why we have our fundamental attraction to *super-heroes*?

Even Batman's origin story — which contains the ugly, heinous crime of murder — hinges on this very concept. That storyline shows that — *before* a hero like Batman existed, ugly crimes happened in Gotham City. The storyline *after* Batman was created, though, shows that a *hero* now exists to *stop* those bad things from happening. The world wasn't "right" before Batman … but now Batman exists to *make it "right."*




Recent attempts by DC Comics to "taint" the hero image and blacken the ideal characters of these icons have been evident for a while. But *Identity Crisis* has pushed the concept too far and destroyed the very premise — the very attraction — of the super-hero concept.

In *Identity Crisis*, DC has completely interjected our own world into the world of "existing" super-heroes. In *our* world today, the "good guy" doesn't always stop the heinous, horrendous crimes from happening. In our world, the "heroes" don't always make the right decisions. And — in our world — there are not always good resolutions to conflicts. In short, in the *Identity Crisis* series, DC has tried to make the super-hero world as "dirty" and horrifying as our own. And it has certainly succeeded.

DC Comics has also succeeded, as I have said, in negating any reason for readers like me *to read these stories in the first place.* If I want to read about sick, brutal rapes, I'll pick up the newspaper. If I want to read about *undeserving* individuals endued with excessive power, I'll read about a politician or a rich CEO's kid. Why do I need to pick up a *comic book* to depress myself with horrifying crimes and ineffective "heroes"?

In the world that Editor Julius

# LAST KISS

## BY JOHN LUSTIG

"Sure, I'm beautiful....on the inside! But on the outside, I'm Plain Jane Dilfrump...the girl voted *Most Likely to be Home Alone for Eternity!* But that's bound to change now that I've discovered comic books...and the fan boys who read them!"

**Artist unknown**

NO, OF COURSE, THIS ISN'T THE WAY I REALLY LOOK! THIS IS JUST THE WAY I DISGUISE MYSELF WHEN I'M IN MY, UH...SECRET IDENTITY!
I'M REALLY BLONDE, BEAUTIFUL AND FIVE INCHES TALLER!
YOU'RE A SUPERHERO? COOL! HOW STRONG ARE YOU? IF WE SMOOCH IS YOUR TONGUE A LETHAL WEAPON?
AM I WIMPY ENOUGH TO BE YOUR SIDE-KICK?
OH, BABY!
YOU'RE THE WIMP OF MY DREAMS!
©John Lustig TAL35.3.5

**wwww.lastkisscomics.com**

Schwartz created under the Comics Code Authority — which really *built* the DC Comics empire — *Identity Crisis* would have never happened. Julius Schwartz understood and tapped into the core concept of the super-hero: what made the super-hero a marketable idea to begin with. And it is *that* concept that made me enjoy reading comics on a regular basis. That was the concept that made "Super Friends" a universal, American term.

I do realize that there are those readers who want the DC Comics world to be as ugly as our own world. There are those who — somehow — want gritty "realism" in their world of flying men, intergalactic "space police," and faster-than-light super-speedsters. I just can't see the attraction — or the consistency.

Even *those* readers must see that the *Identity Crisis* story itself is as lame as the concept behind it. Many of those reading *Identity Crisis* are the same individuals who read *Justice League of America* back when they had the JLA Satellite. And how many of *those readers* can remember *any* story during that entire era when there wasn't a JLA member on monitor duty? I certainly can't …

The same group of people would also remember reading stories like *Justice League of America* #149 (Dec 77), in which The JLA battled the arrogant Dr. Light. This is the same Dr. Light who had taken on the League several times by himself. This is the same Dr. Light who emphatically vows that *he* will be the one to *destroy* the Justice League. In *JLA* #149, Dr. Light boasts to the "Star-Tsar" that *he* — Dr. Light — is the villain who will "destroy" The JLA! That is his mission — and he believes himself to be intelligent enough and resourceful enough to single-handedly pull off that monumental task.

Would, then, this overtly arrogant villain lower himself and resort to raping The JLA members' wives as a pitiful, vengeful act? Would he really stoop that low? Would this tactic not be a blatant admission of his inability to accomplish his *real* goal — the destruction of The JLA itself? Would this not be a *cowardly* back-up plan to resort to?

The ego of the Dr. Light character defined in Julius Schwartz' series would *never* do such a thing. He would *never* concede that such cowardly, heinous acts were necessary in *his* war with The Justice League of America. The established Dr. Light — in his *own mind* — is far above that and would never even let that thought cross his mind.

Finally, the "vote" to perform the "lobotomy" on Dr. Light was the most ridiculous element of the entire story. It was another ridiculous attempt to bring the "heroes" down to a "non-heroic" level: the vaunted Justice League of America's heroes "voting" about performing a "lobotomy" — because none of these resourceful, clever heroes could think of anything else to do!

It was *so* interesting that the character who "cast the deciding vote" was Barry Allen, The Flash. I suppose his "vote" might have been different, if he were truly the resourceful character that he was in all of his *other*, past adventures. I

suppose his "vote" might have been different, if, for example, he were a character familiar with time travel. I suppose his "vote" might have been different, if he were a character who had a time-traveling device such as, say, a cosmic treadmill. Is the silliness of this scene going to register on DC Comics as it has with its long-time readers?

Now that *Identity Crisis* #2 has occurred in the DC universe, I've seen ads for upcoming issues of *The Flash* in which Wally has to deal with the terrible, "emotional trauma" of Barry's (ridiculous) "decision." Will this story be entitled "The Days of our Super-Heroes' Lives"? Or will it be called "As Earth-1 Turns"? Has DC Comics *really* succeeded in transforming Justice League of America fans into "super-soap opera" fans?

Recent DC stories like these emphasize for me how much I truly miss Julius Schwartz and the Comics Code Authority. That era spawned creativity. Where Schwartz was constantly thinking up *interesting* "twists" and *fun* elements to add to stories, current DC Comics creators have to resort to ugly, irreverent shock elements that have *no place* in stories of characters designed for imaginative (yes!) child-like minds.

Let's face it, fellow *JLA* readers. We like the super-hero stories because we *want* to believe the unbelievable. We like super-hero stories because we *want* to read something *fun*. We like super-hero stories because we *want* to let our imaginations escape *this* world and enter a world where things are right and things are fun.

The sad truth is that DC Comics is no longer creating that world. It has made the super-hero world — the "DC universe" — nothing more than a sick extension of our own.

That is why I — personally, after more than 25 years — will not be reading about the "new" DC universe any more. If I want to read about a horrifying rape or warped people in power without the wherewithal to do anything about it, I can just as easily buy a newspaper.

If I want to buy books for the children in my family, I will now purposely avoid exposing them to DC Comics and its characters. I want them to read stories with imagination. I want them to read stories of creativity. And I want them to read stories that are *not* tainted with the ugly realities of this life.

They will get to those "grown-up" issues soon enough … and I myself will do my best to equip them to handle those issues in their proper time. For now, I'd like them to have *fun*.

DC Comics is no longer fun … and it's no place for kids — or kids-at-heart.

We're truly missing you, Julie.

...I NEVER TRIED ANYTHING LIKE THAT BEFORE.
"MAKING SOMEONE FORGET WAS ONE THING...
"...BUT GOING IN--
"...TRYING TO SHIFT HIS PERSONALITY-- EVEN SLIGHTLY...

## AN ISSUE WITH ISSUES

***Joi A. Silversmith***
*738 N. Vermont St.*
*Arlington, VA 22203*

I would be interested to read Bob Ingersoll's *The Law Is a Ass* take on the events of DC's *Identity Crisis* #2. I am also a lawyer (albeit not a specialist in criminal law, like Ingersoll) and was disturbed by the legal implications of the events depicted therein.

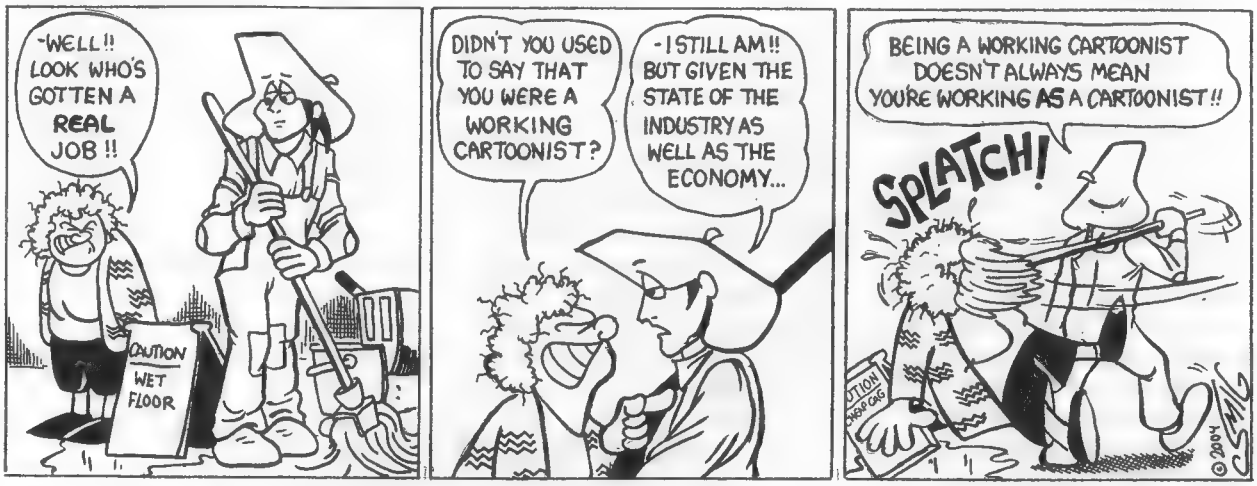
*[**Spoiler Warning:** Plot elements of the second issue follow.]*

In *Identity Crisis* #2, it is revealed that, during the "satellite era" of The JLA, Dr. Light raped Sue Dibny — and, after having been caught in the act by The JLA, he was effectively lobotomized by Zatanna. Although the legality of super-heroes' conduct is rarely addressed in mainstream comics, DC has historically held its characters accountable for the excessive use of force — most notably, the trial of Barry Allen in the 1980s for the death of the Reverse-Flash. And, as I read the law, there appears to be little doubt that Zatanna — and perhaps the rest of The JLA — should be sentenced to a lengthy term in the Slab.

The first issue is jurisdiction. The JLA captured and lobotomized Dr. Light in its satellite, in geosynchronous orbit. Typically, U.S. courts only have authority to try crimes that took place in U.S. territory — but there are important exemptions. In this case, title 18, Section 7 of the U.S. Code appears to

## FOR ART'S SAKE

**by Chris Smigliano**


-WELL!! LOOK WHO'S GOTTEN A REAL JOB!!
CAUTION WET FLOOR
DIDN'T YOU USED TO SAY THAT YOU WERE A WORKING CARTOONIST?
-I STILL AM!! BUT GIVEN THE STATE OF THE INDUSTRY AS WELL AS THE ECONOMY...
BEING A WORKING CARTOONIST DOESN'T ALWAYS MEAN YOU'RE WORKING AS A CARTOONIST!!
SPLATCH!
© 2004

apply. This statute provides that U.S. courts have jurisdiction over space vehicles registered in the U.S., as well as "[a]ny place outside the jurisdiction of any nation with respect to an offense by or against a national of the United States." It isn't clear if the JLA satellite was registered in America (although JLA does stand for "Justice League of *America*"), but Dr. Light is a U.S. citizen, as were the JLA members involved (with the possible exception of Hawkman, depending on whether he was supposed to be a Thanagarian at that time in his convoluted history).

The second issue is exactly what crime was committed. "Battery" generally is defined as an intentional and wrongful physical contact that causes injury. Although The JLA had restrained Dr. Light, the actual injury to his mind was caused by magic, which did not require any additional physical contact. However, even assuming that no laws had been adopted to specifically deal with magicians, I suspect that the definition of *battery* is sufficiently flexible to accommodate physical changes wrought by magic. Even if Zatanna did not directly contact Dr. Light, she worked a physical change to the neurons that compose the brain — much as a laser can be used for medical operations without a surgeon physically touching the patient. Zatanna isn't likely to escape liability on a technicality that she "only" caused magic to injure Dr. Light.

The final issue is who the guilty parties are. Zatanna actually performed the lobotomy — but she did so only after a vote by The JLA. Thus, the others who voted "aye" (Hawkman, Flash, and The Atom) appear to be part of a criminal conspiracy to perform a battery against Dr. Light. A more complex question is the liability of those who voted "nay" but, nevertheless, stood by while Zatanna acted (Green Arrow, Black Canary, and Green Lantern). Although there generally is no duty for a bystander to be a "good Samaritan," this is not true if a party was in some way responsible for a peril. All of The JLA members had been involved in capturing and restraining Dr. Light, and it does not appear that any sought to withdraw from the proceedings — or even to disclose to the proper authorities what had happened.

In sum: Unless DC is prepared to address the legal consequences of *Identity Crisis* (the trial of The JLA?), the tale probably should have been an "Elseworlds" tale, in the same way that DC in the 1980s decided that *Watchmen* should not use the Charlton comics characters, as Alan Moore originally intended, because it would irreparably alter them. (I welcome any elaboration or corrections.)

***Maggie:*** *The controversy over the quality of* ***Identity Crisis*** *was such as to extend to* ***CBG****'s own reviewers.* *See Page 62.*

## MISSING LETTERCOLS

***Barry Hollifield***
*311 Salisbury St., #11*
*Kernersville,NC 27284*

Just wanted to say that I love the "new" ***CBG***. The interviews are great, as are all of the articles by your fellow staffers. This is what a comics magazine should be … congrats!

Just wanted to comment on the discussion of the letters pages in comics. I really miss them, because to me it was a great way to see what my fellow hobbyists were saying — good or bad — about one of my favorite comics.

I say bring them back.

## HE'LL RIDE FOREVER

***Dick Ayers***

In #1596's *Oh, So?* letters section, I cheered when I read Clint Brady's letter, "The Original Ghost Rider," and he focused on the GR statue, which I had just heard about from a fan this past November. The fan is a "bird" colonel in the Army stationed in Baghdad. He told me he has a drawing of Ghost Rider on the wall in his office that I did for him some years back. Wife Lindy and I tried to buy one from a dealer at the Motor City Con and he was sold out. Alas, I still haven't gotten one.

Brady really knows the history of GR's creation. The creator of GR was

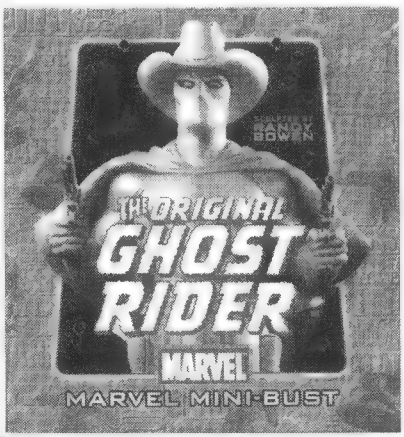
Vin Sullivan himself. He sat with Ray Krank and me and told us just what he wanted costume and story-wise. He told us to listen to Vaughn Monroe's recording of "Riders in the Sky" for inspiration and for me to see Walt Disney's animated *Legend of Sleepy Hollow* and study The Headless Horseman. Gardner Fox wrote the first few stories, and I remember Paul S. Newman on a couple. I brought Carl Memling to the writing of GR in '52. He wrote just about everything I did for ME from then on.

Maggie, I am most honored with your citing GR as your favorite Ayers creation. *Merci beaucoup!* Incidentally, Bill Black reprints the ME Ghost Rider, calling him The Haunted Horseman in his *Best of the West* comic book, now in its 43rd issue. He has kept GR and the Westerns alive these past years. Bill Black is truly a survivor. Also, I have just been assigned a new Western character by Mecca Comics and will be giving him my GR type stories.

I enjoy ***CBG*** as a magazine and look forward to its arrival each month.

***Maggie:*** *"Riders in the Sky," aka "Ghost Riders in the Sky," was written by Stan Jones in 1949, and it was an enormous radio hit. Gene Autry sings it in the 1949* ***Riders in the Sky****, but the memorable number has been recorded by many, many performers, and Jones went on to write songs for Disney, TV, and the like.*

*Note: For those trying to locate the $40 Randy Bowen mini-bust, Bowen lists it as "Ghost Rider original mini-bust." It's not his "Ghost Rider bust," which is the later Marvel version.*




*Those who enjoy classic Western comics should check out Black's AC line at www.accomics.com. Black not only returns many Good Old Stories to comics shop shelves, he also writes, pencils, and inks comics himself. The firm's* ***Femforce*** *started in 1982, and the AC line is diverse and entertaining.*

*Oh, and to reassure Ayers' countless fans: He now has his own Ghost Rider statue from a source that was* ***not*** *sold out.*

## ALL SET

***Brian Poulin***
*6 Shawsheen Rd.*
*Lawrence, Mass. 01843*

I received a comp copy of the new monthly ***CBG***. My sub just lapsed; thanks for the comp. I sent in my renewal yesterday. If readers aren't accustomed to getting ***CBG*** monthly, there are a few websites that they should check out.

I personally read these three on a regular basis:

There's *www.sequentialtart.com*: It's a great monthly webzine with interviews, reviews, and great writers. Very eclectic, it covers the gamut of popular culture.

And *www.comicbookresources.com*: If you crave updated news between issues of ***CBG***, the columnists are great. Rich Johnston, Steven Grant, Scott Shaw!, *etc.* are awesome. Each updates on a different day, so there is always something new to read.

Not to mention *www.thefourthrail.com*: There are two reviewers who post on a weekly basis. I like their opinions; I know there are many more out there but have become accustomed to reading these sites on a consistent basis.

Between these sites and a monthly ***CBG***, readers should be all set.

A while back I got a letter published proclaiming the Warlock-Thanos-Captain Marvel epic from Jim Starlin as my favorite comics of all time.

There is another series that I would have to rate as high: Erik Larsen's *Savage Dragon*.

This series is unbelievable. I recently ordered #1-60 from J & S Comics in Neptune, N.J., and #61-113 from *www.thecomicstop.com*. (I had #1-50 in the past but lost them in a move.) Now, I am reading the entire series from scratch. I just finished the mini-series and am up to #35 of the regular. Whew, what a lot of work! A normal issue takes a full hour to read, because a normal letters column runs seven pages. The Fin Addicts who write in have a great sense of humor, and it is a joy to read. I still have a ton of reading to do. I remember in later issues to come there are also strips of Megaton Man, Desperate Times, Hitler's Brain, etc. … In short, you get more bang for your buck than any other comic book in the last 10 years. Also, every issue so far has a pin-up of one of Larsen's creations. Awesome!

He has the most inventive villains, plotlines, best coloring, lettering, and imagination out of all the comics I have read the last 10 years!

I can't wait to get past #50; these are the issues I haven't read yet!

As you can see, I have a lot of reading to catch up on. On paper, *Savage Dragon* #36-113, monthly 244-page ***CBG***; online, Sequential Tart, Comic Book Resources, and The Fourth Rail. I am in comic-book heaven (again). Thanks for letting me share my enthusiasm with some of your readers (old and new, due to newsstand distribution).

*Maggie: Don't forget about signing up for **CBG's Express** e-mail, which goes out weekly on Wednesday and adds bulletins for breaking news. Go to **http://bulkmail.krause.com** and select **CBG Express** from the newsletters available.*

## TOO MUCH SPIDEY

***Dale Martin***
*P.O. Box 442612*
*Lawrence, KS 66044*

Just wanted to share a few thoughts (mostly negative, unfortunately) about your new format.

While I still enjoy much of the writing and features from your stable of writers (especially the addition of the regular *Retroview* and *Bottom Line* features; those are fun!), I've been disappointed about your choice of cover feature: For two out of two months, you've featured a big photo of the movie Spider-Man. While you've repeated cover features closely in the past, I think it's much different to do so on a monthly magazine.

I imagine you're trying to catch the attention of moviegoing fans who may be unaware of the current and past history of Spidey in the comics, but couldn't you at least have shown some comic-book art of Spider-Man (maybe as a point of comparison to the movie)? Looking like a *Spider-Man* movie magazine doesn't speak to this new wider audience about the diversity of the comics world, does it?

I was also confused as to pages 111-150 in *CBG* #1596: Was this unlabeled advertising — or a cover feature article? Either way, it struck me as 40 pages of content to be quickly paged through. And then there are the errors on pages 189 and 191of #1596; that doesn't make it look as if you're making good use of the extra three weeks you have to put the issue together.

I hope these new format kinks (and Spider-centric coverage) will get worked out of your system and you can continue the kind of coverage I've enjoyed for the past three-plus years.

And I really do appreciate the expanded review coverage (including the separate TPB/Graphic novel section).

*JJM: While we originally had **Catwoman** as our main cover of #1596, the commercial decision was made to reverse the cover positions of Catwoman and Spider-Man, which was a known quantity. The films' comparative commercial and critical receptions tend to support that call.*

*While we generally agree with the idea of communicating the diversity of the comics world, the cover is one place where the dollars-and-cents considerations generally get their way. **Wizard** has two covers for every issue: one for the hobby, generally featuring comics art, and one for the mainstream market, almost always featuring a movie image. The reason's simple: While the comics characters have an audience in the hundreds of thousands, the movie characters have an audience in the millions, and the newsstand buyer is far more likely to be interested in the movie character.*

*While we don't have two covers, we do plan to experiment with comics art on the cover soon to see how pronounced the sales difference really is. We assume it must exist, from what the newsstand distributors tell us (and from **Wizard's** behavior) but we want to learn for ourselves. It's a new world …*

*Pages 111-150 were the Comic Heaven auction that we've run for the last dozen years — cover-featuring it every time, as we do with many major auctions. We'll probably be doing more.*

*We thought it was apparent that the auction pages were ad pages; the trick is that those 40 pages are simultaneously run as a booklet by the auctioneers, so we can't label "advertising" on the pages. We'll look to see if there's more we can do in the future.*

*Naturally, we screamed bloody murder, when we saw that the computer imported the wrong art piece (those "modules" are single units, as far as the layout program is concerned) on page 189, and we think the file name for the real page 191 box got changed somehow.*

*All, as you assume, are kinks involved in doing the mag in such a radically different way. The hope is that we'll get everything figured out before too long. Thanks for your patience!*

## FEELING APPRECIATED

***Russ Mayer***
*7115 Eight Mile Creek Rd.*
*Pensacola, FL 32526*

I truly enjoy the fact that my local comic-book shop appreciates me. I have been shopping at TBS Comics in Pensacola, Fla. I participate in the pull. I have established titles that I collect at a discount. I can add to that list weekly, if I choose.

The store is clean and well-organized, and the staff is friendly. (I am tired of all the nasty, smelly, hole-in-the-wall comic-book shops that I have seen.) The employees are aware that I bring my children into the store. They are very pro-active in monitoring other shoppers, or game players' language and behavior, while we are in the store.

## THIS ONE GETS IT RIGHT

***Glen Grant***
*636 E. San Jose Ave.*
*Burbank, CA 91501*

The other day, during an ill-advised trip to a comics store that used to have a good reputation, I was once again, painfully, reminded of the sad and sorry world of, shall we say, "personality-challenged" comic-book stores. I've encountered it often, and it's been very discouraging. Some stores here had this affliction for a while but at some point seemed to make a conscious effort to turn it around and hire better, more mature and kid-friendly employees, improving their atmosphere significantly.

Then, there are others who never seem to "get it" and wallow in their own little ghetto of narrow manners and delusions of superiority: ignorant and/or apathetic of just how many customers they lose, day in and day out. And then there is a store like House of Secrets in Burbank, Calif., which always seems to get it right.

I often come into House of Secrets with my two pals, the Heroclix kids Caiti and Ally, ages 11 and 7, their parents, and my wife, and we never fail to leave in a good mood. Store Manager Erik and Sunday employee Chris, the two guys we've met at the store,

have never treated us with anything less than enthusiasm and indulgence, no matter how many questions or silliness have come their way. Erik told me once that he and the owner, Paul, grew up visiting less-than-hospitable comics stores and vowed that, when they had their own place, they would not be like most comic-book-store people: self-absorbed, narrowly focused, and social-skills-lacking nerds. Bravo for that and them. Each visit to the House proves they are succeeding and restoring my hope that going to your local comics store can be more than just picking up what you want and leaving as fast as you can.

Caiti and Ally talk up the store all the time to their friends where they live in Culver City, about how friendly Erik and Chris are to them, that they are not treated like "just little kids." Outside of their folks and my wife and me, they don't have a lot of people who appreciate their love of comic books — certainly, no other adults — so it's really important that, when they go to spend their hard-earned allowance, someone is willing to give them some knowledgeable guidance and a nice smile. At their local store, the owner is polite, but to him the store is just a "business." On Sundays, the employee there is rude and dismissive to kids, someone who would rather discuss his videogame prowess to his friends hanging out at the store than answer a question about *Supergirl* back issues. His response to 7-year-old Ally was to point to a big, heavy box on a high shelf marked "S" and tell her, "That's where the back issues are," then resume his conversation with his buds. Is it any wonder why the guys at House of Secrets are such heroes to them?

**Kevin and Fran McGarry won the Spirit of Retailing Award at the 2004 Comicon International: San Diego.**

I urge all comic-book-store owners out there to consider this fact: There is a lot more to running a successful store, one that will continue to thrive for generations to come, than having a comprehensive selection of merchandise. You and your employees have to understand and accept that, every day, someone may come into your store who has never read a comic book but is eager to learn about them. No question should be considered stupid, no answer dismissive. You have to know how to respect people and communicate with them about a lot of different subjects and, above all, encourage them to come back. This is all basic *Retail 101* stuff, but it's amazing how few comics-store owners grasp it. The next time you visit Los Angeles, head to House of Secrets in Burbank to learn how it should be done.

Are there any awards or certificates presented to comic-book stores, and is it possible for customers to submit a store for consideration?

***Maggie:*** *Yes, there's an annual Spirit of Retailing Award, announced at the Eisner Awards at Comic-Con International: San Diego. (It was Will Eisner's idea to include that in the awards, by the way.) This year's winner was Acme Comics & Collectibles, 1622 Pierce St., Sioux City, IA 51105, owned by Kevin McGarry.*

*In fact, there are many terrific comics shops vying for the award every year. I was one of the judges of the award a few years ago and was delighted to find out how many shop owners are deeply involved in their communities. (And there are many excellent shops that don't end up nominated for the awards.)*

## A GOOD STORY

***John Genduso***
*1351 Knoll Park Ln.*
*Fallbrook, CA 92028*

It was with great interest that I read John Jackson Miller's column on shrinking comics in ***CBG*** #1596. I had a letter printed in ***CBG*** a few months ago in which I wondered if comic companies were attempting to get too much mileage out of their story ideas, and it was nice to see that I may not be alone out here.

Obviously, there are many variables to consider when analyzing a comic story. There's page length, story content, quality, word count, panel size, *etc.* It seems almost impossible to quantify in scientific terms.

There's also the question of what constitutes a good story in the first place. When Brian Bendis does an entire issue of *Alias* which is just a Quentin Tarantino-inspired conversation in a diner, is he giving us less story than an issue of *Green Lantern* in which GL travels across the universe in order to stop a rip in the fabric of space and time, only to set events into motion that lead to the creation of a parallel universe? Which story would you rather read? (I'll take Bendis any time, but others might not!)

Would you rather sit down and invest 20 minutes in a Bob Rozakis-written issue of *Freedom Fighters* from the '70s or a Mark Millar-written *Ultimates* comic? I'll probably go with *Ultimates*, unless I'm feeling really nostalgic. Are we seeing an increase in quality of comics writing along with a decrease in wordage or content?

It's hard to say for sure, but, in my opinion, there are more great writers working in comics now than ever before and less story than ever before.

One thing I *am* sure of is that some publishers have realized that good story ideas are much harder to come by than art. As a result, they are taking these valuable intellectual commodities (the stories) and stretching them out over as many issues as they possibly can. I'm just a reader and I

don't have any inside information but I am absolutely sure that this was a big part of CrossGen's business plan. I believe it's also the reason CrossGen is now floundering. It's not because it didn't do super-hero books; it's because nothing happened in its books.

John, since you have worked at Marvel, I wonder if you would be willing to share any personal insight on this. Do the editors decide how much of your story makes it into a single issue, or is this up to the writer and artist to decide? I don't know anything about how the industry works. Would you be allowed to discuss something like this?

Anyway, thanks for the great column. I enjoyed it and look forward to future installments.

*JJM: Regarding what's going onto the comics page now, much has changed since the "Marvel method" gave way to full-script treatments. When your artists are overseas, as some of mine have been, that's the only way. What this does, I think, is put the writer basically in the position of doing the breakdowns: figuring out how many panels will be required for a scene. And that makes the writer more cautious about plotting too many events for a story.*

*In the old days, the Marvel-method plotter was basically specifying Point A and Point B, leaving the penciller with the problem of how to get the characters between those two points. Now, as the full scripter, you're thinking, "Well, if I add this three-page subplot here, that means an additional panel for all the other pages. And maybe they're dense enough now, as it is." So you come up with sparer plots to begin with, because you're not just thinking as the writer, but looking out for the artist at the same time, figuring that this scene or that one will be more effective, if it isn't cluttered or busy.*

*On balance, I think the comics with the most regularity in terms of "story volume" or "density of incident" have been those where the artists are locked into one panel size most of the time. This was the case with a lot of older comics built on a grid — and some newer ones, like the infinitely verbose* ***Knights of the Dinner Table****. (Even* ***Peanuts*** *collections take longer to read when they're taken from strips done before the 1990s, when Schulz went off the four-panel grid.) Again, this says nothing about the aesthetic merits of these comics in comparison to freer-form ones — simply that they probably took longer to read.*

**MAGGIE THOMPSON** hopes that, now that she's a Woman of Distinction, she's more sharp and less blurry than she's been in the past. If one is a Woman of Distinction, one should at least be Distinct, right? Seriously, thanks, Friends of Lulu!


**ADVERTISING INFORMATION/MECHANICAL INFORMATION**

B&W. 100-line screen (200 dpi) recommended.
4-Color: 133-line screen (266 dpi) recommended. Covers: 150-line screen (300 dpi) recommended.
Trim size 7-3/4"x10-1/2". Live area 7"x9-1/2". Maximum density 280.
BLEEDS: No extra charge for full-page ad or spread. (Add 1/4" on each side.) 10% premium for partial page ads. No live matter is to be within 1/4" of the trim edges of the page dimensions unless it is acceptable to bleed that matter. Not responsible for "live" material in bleed area. Bleed Sizes: 2 Page Spread - 16-1/2" x 11" Full Page - 8-1/4" x 11"
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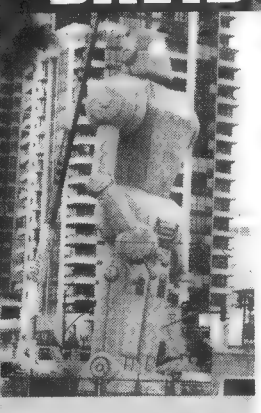
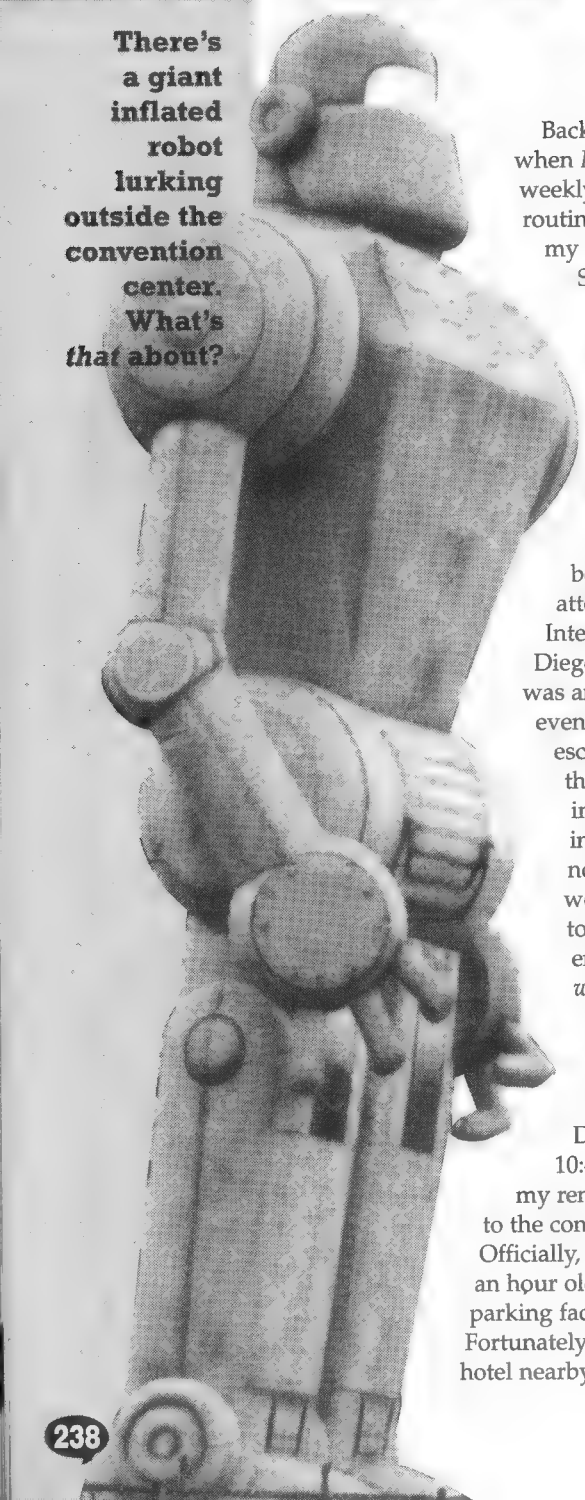


## Odd and eventful

# Day by day in San Diego

by **PETER DAVID**



**There's a giant inflated robot lurking outside the convention center. What's *that* about?**

Back in the days when *But I Digress* was weekly, I would routinely do journals of my convention trips. Since we're at monthly status now (along with, as it happens, *Comics Buyer's Guide*), such travelogues are fewer and further between. But I did attend Comic-Con International: San Diego in July, and it was an odd enough and eventful enough escapade that I thought it worth immortalizing here in the column. (If nothing else, it would have been too long a blog entry for *www.peterdavid.net*.)

**Thursday, July 22**

I arrive at San Diego airport at 10:40 a.m., pick up my rental car, and drive to the convention center. Officially, the con is barely an hour old, and already the parking facilities are filled up. Fortunately, I'm staying at a hotel nearby, so I avail myself of the valet parking. Usually, local lots are far less than hotel parking, but during the course of the convention I hear about lots charging upwards of 20 bucks, specifically jacked up because of the con and other events in the area. God bless America.

There's a giant inflated robot, several stories tall, lurking outside the convention center. What's *that* about?

Throughout the weekend, I'm slated for a series of panels and autographings. Interestingly, not a single one of the panels I'm in is about comics. Instead, they're either about the *Star Trek* publishing slate or about original fantasy. Not only am I pleased by this development, but I'm thinking it bodes well for the future. If there's one thing I've learned, it's that the comic-book readership allows only a limited shelf life for its creators. There's not a turnover on par with, say, being a vampire slayer or a Spinal Tap drummer. But 20 years in the industry seems to be about the max, and I've been working a long time to make inroads into the world of book publishing, hedging against a time when — not that I'd leave comics — but that comics would leave me. If sitting on panels with the likes of Terry Brooks and Robert Jordan is any indication of success, then I'd say I'm moving in the right direction.

That evening, I'm scheduled to attend the Friends of Lulu get-together. The reason is that Carol Kalish, the brilliant head of Marvel direct sales who brought me into the industry, lo those many years ago, and died abruptly at far too young an age, is nominated for a new award called the "Women of Distinction" award. I've been asked to accept it on her behalf, should she win. Carol's significant other, Richard Howell (with whom I work on *Soulsearchers and Company* for Claypool Press),

should really be the one to accept it, but he's not attending the convention. He has, however, written a speech that I have folded in my pocket.

As it turns out, *CBG*'s own Maggie Thompson wins. So what does the bulk of Maggie's speech focus on? Carol. She talks about Carol at such length, with such eloquence, about the powerful influence Carol had upon her, that, when she's done, a slightly confused Trina Robbins (who was also a nominee) asks her softly, "Are you going to send the award to Richard?" because she's under the impression Carol won.

Afterward, Maggie and I, along with Claypool's Dave Seidman, head to a local theater where we're to be part of a select audience: We are viewing the very first ever full presentation of the upcoming retro pastiche *Sky Captain and the World of Tomorrow*. You may have heard about it: Starring Jude Law, Gwyneth Paltrow, and Angelina Jolie, *Sky Captain* was filmed entirely against blue screens. All the scenery, everything, was crafted in the innards of computers. And if I didn't know that, then I wouldn't know that from watching the film.

The characters themselves, in terms of their backstories and personalities, are wafer-thin. Then, again, the film is a tribute to all those old Republic serials, and they weren't exactly rich in characterization, either. The actors themselves are extremely appealing in the roles, and the set pieces — including a fleet of giant robots stomping through New York (thus answering my earlier "giant robot" question) — are edge-of-your-seat exciting. Now, in the interest of full disclosure, I can't completely vouch for the last 20 minutes because I kinda fell asleep. But that had nothing to do with the film and everything to do with the fact that I was operating on three hours' sleep from the previous night and jetlag finally caught up with me. I would have dozed off during the *Ben-Hur* chariot race. Indeed, it's a credit to the film that it kept me fully awake for an hour and a quarter, since my body thought it was 2 in the morning. But everyone I spoke to seemed very pleased with the film's climax, so, based on hearsay if nothing else, I'd definitely mark the film's premiere day (Sept. 17) on your calendar — unless that date has passed by the time you're reading this, in which case, go see it now if you haven't already. If nothing else, the film convinced me that the way to do the next *Superman* film is to set it in the 1930s and in the style of the Max Fleischer cartoons.

**Friday, July 23**

The day starts off with the board meeting of the Comic Book Legal Defense Fund. I could tell you all the stuff we discussed but, y'know, then I'd have to kill you, so …

More signings, more panels. I wind up at one autographing session, sponsored by Mysterious Galaxy books, seated next to literary *wunderkind* Christopher Paolini, author of the smash hit *Eragon*. When someone becomes that successful that young, it can lead to major 'tude, but Paolini is utterly without affectation and seems as thrilled to see people as they are to see him. Plus he tells me I'm a major influence on him, so I'm thinking, Great, he's gonna gain weight and lose his hair, poor kid. I get a copy of his book for him to sign and tell him it's for my 12-year-old daughter who's a huge fan of his. "What's her name?" he asks. "Peter," I deadpan, before admitting that, no, it's Ariel.

I meet up with a producer friend, Debbie Del Prete, one of the co-owners of Odd Lot Entertainment. Debbie is extremely pleased, because, while she's at the convention, *Variety* has announced that she and producing partner Gigi Pritzker have landed the rights to do a film of Will Eisner's *The Spirit*. She invites me to head to the Yacht Club at the Marriott, where she's hooking up with Michael Uslan, a producer on the *Spirit* and whom I've known ever since I did the novelization of his film *The Return of Swamp Thing*.

We show up at the Yacht Club, and it's not just Uslan there: It's a bevy of people from the Travel Channel in connection with a comic-book documentary they're filming, and who should be holding court but Stan Lee. Stan spots me, immediately bounds to his feet in the way that only Stan can, and bellows in that signature tone of his, *"It's Peter David, the greatest writer in comics today!"*

Immediately, people start talking to me, thrusting their business cards at me, chatting

***"It's Peter David, the greatest writer in comics today!"***
**— Stan Lee**

**Now signing Peter David. (Below: the original drawing. Above: the tattoo pattern)**

about working together. There are very few people in this industry who can be referred to by first name alone and everyone instantly knows whom you're talking about, and Stan is definitely one of them. And for good reason. He's The Man.

**Saturday, July 24**

I have lunch with Amber Benson, the very sweet actress who played "Tara" in several seasons of *Buffy the Vampire Slayer,* whom I've met at several earlier conventions. But this is the first chance we've had to hang out together. While we're having lunch, a small flotilla of *Buffy* actors show up, including Danny "Jonathan" Strong, George "Adam" Hertzberg, James "Clem" Leary (who I actually know, since we did "Iron Artist" together at last year's Dragon*Con, and Mark "Groosalugg" Lutz, all being shepherded by convention agent Julie Caitlin Brown. So that was kinda weird.

I have meetings in the afternoon, most interestingly with the Disney Comics Italian division, which is looking to start a creator-owned line of graphic novels.

That evening, I attend the Marvel Comics party, which is being held in, of all places, a billiards hall. I wind up shooting pool with Robert Kirkman. I make no bones about saying that I'm lousy at pool, barely able to hold the cue correctly. The only thing that helps is that Robert is only marginally better than I am. Otherwise, he'd clean up the table with me.

So I'm faced with a shot wherein I want to hit the twelve ball, but sitting between the twelve ball and me is the eight ball. In this game, you're not supposed to use the eight ball to try to hit another ball. Understand that my normal shot is to hit the cue ball low and cause it to go bouncing across the table. I'm fighting every shot not to do that. So this time, I don't fight it, figuring, "What the hell." I hit the ball low and, sure enough, the cue ball jumps clear over the eight without touching it. It hits the twelve, causing the twelve to bounce off the far bumper, which isn't where I wanted it to go at all. I was hoping for the near corner pocket. Instead, the twelve ricochets off the bumper, rolls all the way across the felt, and lands in the far corner pocket as if it had eyes.

The jaws of all onlookers are on the floor.

"Dumb luck," I aver, although there's a bowling axiom that it's better to be lucky than good.

The comment falls upon deaf ears. "*He's a shark!*" they start warning a stunned Kirkman. "He's doing trick shots!"

"Was that a trick shot?" I ask, since to me the trick is *not* bouncing the cue ball.

My "naïve act," as they determine it to be, doesn't fool them. "Next game, he's gonna look all innocent and say, 'Wanna make it interesting? Play for a few bucks?' Get out now!" they assert.

Well, I wind up not winning the game. Doesn't matter. Word of the shot quickly spreads throughout the party, and, as I hear it being retold, my lucky ricochet is being upped to a three-cushion shot. For all I know, by the time the evening is over, the reportage will have me clearing an entire rack of balls at the break with a single shot.

**Sunday, July 24**

So I'm sitting at the Comic Book Legal Defense Fund booth doing a signing, and Wendy and Richard Pini happen by. The sign reads, "Now signing Peter David." Richard, ever the editor, takes the syntax literally and says, "Who's signing Peter David now?"

Without hesitation, Wendy takes my forearm and signs it. "Can you do a sketch?" I ask, figuring, y'know, why not? Wendy draws a rough sketch of Cutter, one of her *Elfquest* protagonists. "Now all you have to do," she says brightly, "is have it tattooed on."

"If someone will donate a thousand bucks to the fund, I'll have it made permanent," I reply.

Now understand: I was kidding. I am deathly afraid of needles and have a low pain threshold.

So, naturally, good ol' Charlie Brownstein, the CBLDF director (who, now that I think about it, probably hates being called "Good ol' Charlie Brownstein," since he's always addressed as "Charles," but y'know what? My column. Tough.) gets this demented look in his eyes. "You serious?" he asks.

"Sure," I say, figuring who would be insane enough to cough up a grand just to have me in searing agony for an hour?

Answering my unvoiced question, Brownstein says, "We gotta find Quesada."

*Aw, crap,* I think, because, yeah, Joe would be up for that, no sweat.

"We'll check with DC!" adds Richard, since DC is currently publishing *Elfquest.*

And Matt Brady of Newsarama.com, who appears to have materialized out of nowhere, sees this as "breaking news" and starts writing it up to go online.

Well, now this thing is spinning out of control. I'm heading over to the Marvel booth for another signing and quickly call my wife, Kathleen. "I think I may have gotten myself into some trouble," I tell her cautiously.

"What happened?" she says with a knowing sigh. I lay it out for her and ask what she thinks.

"Is it something that can be hidden under a short-sleeve shirt?" she asks. "Might be better from a business meetings point of view."

"Yes," I lie, looking at the huge broad tip drawing of Cutter on my forearm and picturing myself having to wear long-sleeve shirts from now on.

Other than that, Kathleen says she has no problem with it — although, interestingly, she balks at the notion of Wendy actually signing it. Art on my arm is OK; another woman's name, not so much.

Turns out Wendy was having the same second thoughts about the art, but for different reasons. She shows up at the Marvel booth and says that, if this is going to be permanent, it should be a much nicer drawing than a fast sketch on my forearm. Keeping Kathleen's cautions in mind, I suggest a smaller line drawing — of Leetah, this time — on my bicep ... provided anyone comes up with the money. Which is becoming less likely, because Quesada is airborne and unreachable. As for DC, any question about anything is usually met with, "Let us check with the legal department" and a five-day waiting period, so I'm not expecting anything from that quarter.

And then Richard shows up with a weird look in his eye and says, "I suddenly realized ... why should Marvel or DC get the publicity bump, when it's our characters? Warp Graphics will donate the thousand dollars."

I gulp. "You don't really have to go through with this," Wendy says gently.

And I'm trying to think of the upside of Matt Brady writing a follow-up article headlined, "Peter David chickens out." There doesn't seem to be one. "No, no, it's OK," I say gamely.

So Wendy tucks my arm under hers and proceeds to draw Leetah on my bicep. Me, I'm trying to find a way to position my hand, as she leans closer on me to do the detail work, so that it's *not* pushing up against her right breast. (Please let the Lord of Typesetting Blunders be generous so that the word "not" appears in the previous sentence as I wrote it.) While she does that, a young woman covered with tattoos shows up and starts talking about the various levels of pain involved, depending where upon your body a tattoo is going to be applied.

**Peter and Wendy — Where have we heard those names before?**

For reasons I don't even want to think about, Brady has the business card of a local tattoo place. "Let's do this now," I say. "I'd rather have the artist there supervising." So we hail a cab and buzz to the tattoo place.

Long story short (too late, I know) it takes about 40 minutes; it doesn't hurt quite as much as I thought it would, but more than I would have liked; and Wendy and the tattoo artist form a sort of mutual admiration society in that she keeps commenting on how rock-steady his hand is, while he keeps saying what a "sweet drawing" it is ("sweet" as in "sweeeeeet," not "Awww, isn't that ...").

Unquestionably the strangest ending to any convention I've attended, ever. But the CBLDF got a nice last-minute donation, Warp Graphics got some publicity, Matt Brady got two stories out of it, and, since Wendy and Richard took me out to dinner afterward (feeling I'd earned it, and, by the way, Maggie Thompson wound up joining us) I got a free meal and free tattoo out of it (they also paid for the tat) and a fairly decent anecdote, to boot.

And, if anyone wants to see it (by flexing the muscle, I can make her stomach undulate like a belly dancer) you have to donate $10 to the CBLDF, either in advance (show me a receipt) or in my presence.

**PETER DAVID**, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at ***www.peterdavid.net***!

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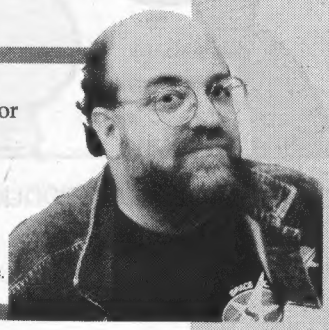

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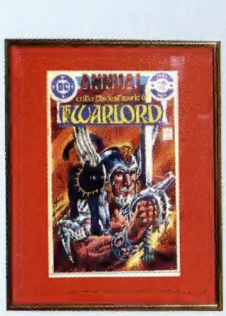

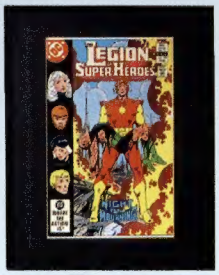


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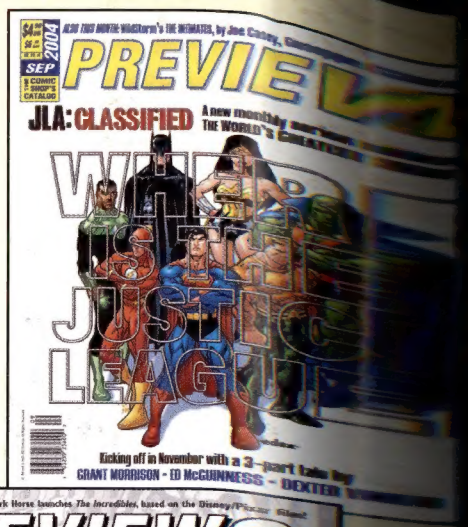
# One-Stop Shopping

## The September 2004 *PREVIEWS* has cool stuff that starts shipping in November!

**On the front:** Howard Chaykin's **American Flagg!** returns, courtesy of Image Comics and Dynamic Forces, with two new trade paperbacks and a limited hardcover!

**On the back:** The World's Greatest Super-Heroes star in the new monthly DC Comics series, **JLA: Classified**, by Grant Morrison, Ed McGuinness, and Dexter Vines!


SEP 2004
PREVIEWS
JLA: CLASSIFIED
A new monthly event from THE WORLD'S GREATEST
Kicking off in November with a 3-part tale by
GRANT MORRISON - ED McGUINNESS - DEXTER

### Plus:

- *The Incredible Mr. Bob Parr!* In a world where super-heroes were forced into hiding to avoid lawsuits, Mr. Incredible now goes by "Bob Parr," living the family life in the 'burbs. But when trouble arises, Mr. Incredible and the other heroes must return in **The Incredibles #1,** Dark Horse Comics' official adaptation of the Disney/Pixar hit film!
- *The Man of Tomorrow!* Earlier this year, Brian Azzarello teamed up with Jim Lee and inker Scott Williams for one of 2004's most anticipated storylines! Now the first five issues of this landmark collaboration are collected in the **Superman: For Tomorrow Volume 1 HC**, a handsome volume reprinting *Superman* #204-208, along with sketchbook material and a new Jim Lee cover!
- *SA–LUTE!* Originally published by First Comics in the '80s, Image Comics brings back Howard Chaykin's award-winning **American Flagg!** series for the 21st century in two trade paperback editions collecting the first 12 issues, or in a combined Hardcover collecting all 12 issues, plus an all-new story created exclusively for the collection by Chaykin!
- *Earth's Mightiest Heroes: Reassembled!* Following the conclusion of Marvel Comics' "Avengers Disassembled" event, many of Marvel's key series re-launch with new first issues, including the key team of "Earth's Mightiest Heroes," in **New Avengers #1**! Be sure to check out this month's *Marvel Previews* magazine for all the details!

### And:

- Inspired by the pulps of the '30s, Warren Ellis' "Apparat" line launches with four new series, including the sci-fi adventure series, **Angel Stomp Future**. It's Ellis unleashed, in a shared world where the pulps evolved to comics… but there are no superheroes!
- Bongo Comics celebrates the 100th issue of **Simpsons Comics** with something old, something new, something borrowed, and something blue with the first "clip show" comic book in the history of comicdom! PLUS: an appearance and art by special guest Sergio Aragones!
- Devil's Due brings the classic characters of Capcom's **Darkstalkers** video game to comics in the first issue of an all-new series filled with blood-curdling tales of Morrigan, Demetri, Felicia and company!
- Get ready for mystery and adventure when Papercutz, the new NBM Publishing imprint, presents the first issue in the new, ongoing **Hardy Boys** series, written by Scott Lobdell (*X-Men*) and Lea Hernandez!
- A political assassination plot by a mysterious group called Heaven's Militia unravels a government conspiracy with ties to Nara's past and future in Viper Comics' **Dead @17: Revolution #1**, by Josh Howard and Greg Gatlin!

# Non-Stop Fun!

## Don't miss out on:

- **Marvel Select: New X-Men Phoenix Action Figure** from Diamond Select Toys!
- **Rudolph the Red-Nosed Reindeer Trading Cards** from Dynamic Forces!
- **X-Men: Sentinel Mini-Bust** in the Statues & Models Section!
- **FullMetal Alchemist Trading Figures** in the Import Toys Section!
- And more!

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